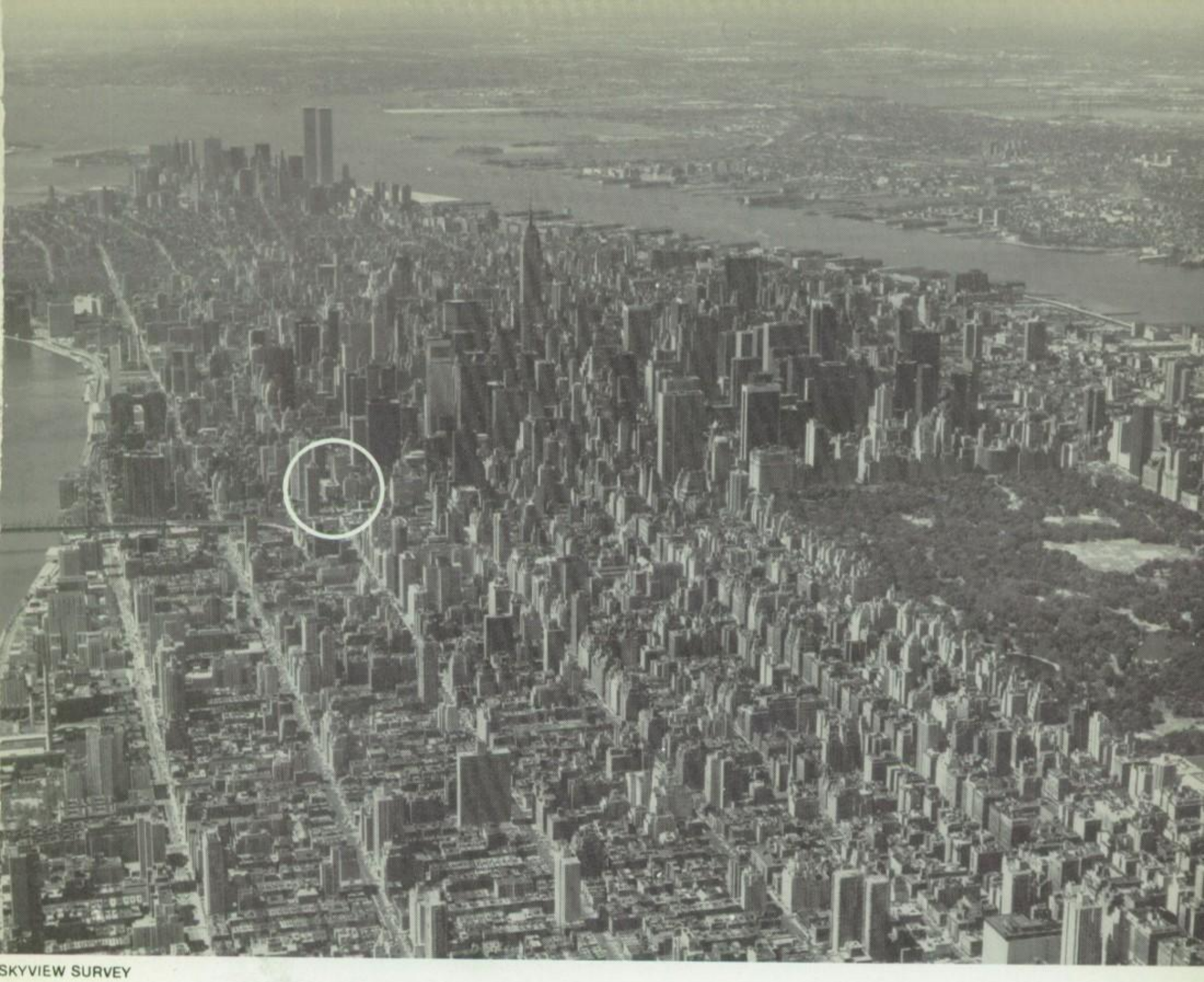
portfolio 84

To the Man of the Ten Dollar
Bill with best wishes
Tom Naegele



SKYVIEW SURVEY

AD

High School of Art and Design

portfolio 84

Yolanda Segarra

Portfolio 84

The Senior Yearbook of the High School of Art & Design

Fifty-Seventh Street and Second Avenue, Manhattan

Irwin M. Gross, Principal

The High School of Art and Design is the professional arts high school operated by the Board of Education of the City of New York. This school combines a regular four year high school curriculum with four daily periods of studio instruction in twenty categories. Admission is based on an entrance aptitude test and portfolio-evaluation given to eighth and ninth grade applicants every year.

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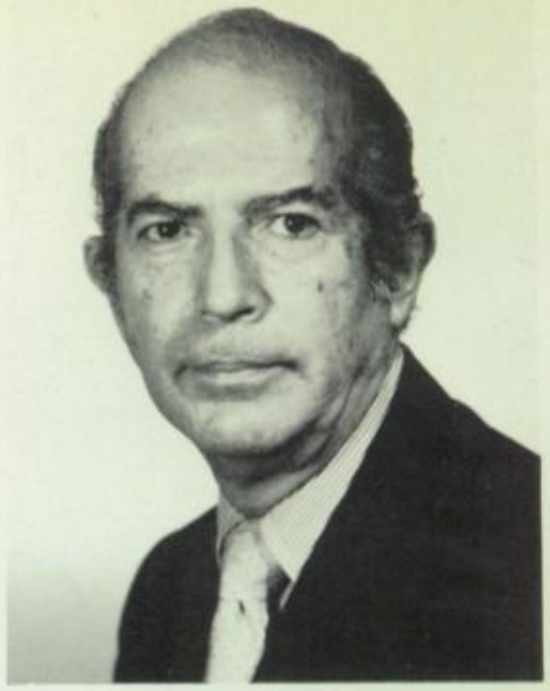
New York, Spring 1984



Dear Graduates of June 1984:

I know by now that you have heard many references to yourselves as the "Orwellian" class of 1984, and you know that George Orwell's dire predictions have not materialized. They have not materialized simply because the graduates of many years ago have not permitted them to materialize. Those graduates now look to you to carry that torch into the 21st century.

I use the expression "that torch" particularly since the theme of your graduation Yearbook is the Olympics. The Olympics that serve as the theme of your "Portfolio" are those Olympics that will take place immediately after your graduation in Los Angeles, California. However, there is another Olympics that will be taking place closer to home. It is these Olympics that I refer to when I speak of your carrying the torch into the 21st century. This Olympiad will take place in Nassau County which is New York's neighbor to the east, and will be run just prior to your graduation. They are the third International Olympics for the Handicapped. Participants in this Olympiad will be the blind and those in wheelchairs.

It is easy to admire and adulate as heros and heroines the superb athlete or individual who rises above our own ordinary abilities. They do, in fact, deserve such admiration. Those who deserve such admiration and recognition, as well, are those determined and dedicated individuals who can rise above their limitations whether such limitations are physical (handicapped) or other.

I expect the 1984 graduating class of Art and Design not only to cheer the obvious hero, but to encourage and support the unnoticed hero who struggles against the odds. I also expect the graduating class of 1984 to use as their model the person or persons who overcome insurmountable odds by virtue of determination, work, and struggle. I know that with such inspiration, you as the next generation of artists and citizens, will bring us into the 21st century in a blaze of peace and prosperity. Good luck to you all.

Dr. Irwin M. Gross
Principal

portfolio 84

Traditionally we pick the dominant issue or event of the year as the theme for our book. 1984 offered us the choice between the XXIII Olympiad and the maturity date of George Orwell's pessimistic prophecy. Should we have ignored them both? A flood of observations on the shrinking freedom of the individual is being printed and broadcast, only to concede that we are getting there a little more slowly than Orwell anticipated. The proliferation of computers, and their operators will soon enough make up for lost time. Our school in its unique mission to recognize and nurture graphic talent for the glory of New York's native industries, as well as the personal benefit of the individual artist-in-the-making, has much to learn from these two 1984 happenings: Dedicated teachers and adequate funding make the difference. As for The Games — when the difference between Gold, Silver, Bronze and nothing at all is calibrated in fractions of decimal points, and national interests play a significant role in coaching, the individual athlete is as much a victim as a winner, being a tool of political exploitation and nationalist sentiments.

At the Olympic Figure Skating Competitions in Sarajevo, — something akin to freehand lettering on a giant scale, to the accompaniment of music, — we witnessed such awesome achievements in elegance, coordination, balance, precision and endurance as to leave us incredulous. Yet the judges scored these performances with seemingly partial eyes, leaving some of the skaters in tears. Can anyone measure such a performance any more accurately than we can assay talent?

We are all threatened, it seems, by the grasp of a mechanized, depersonalized administration, and its hollow exhortations to excellence. What matters, of course, is the need to elude Big Brother and asphyxiation in a vacuum of standardized mediocrity. Surely there will be at least a small audience to applaud our courage. If not, let us be content in the knowledge of having kept faith in ourselves and in the future of society.

Tom Naegele

Thomas F. Naegele,
Faculty Adviser and Executive Editor
Class of 1942

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ORIGINAL SILKSCREEN prints produced under Mrs. Hisako Glicksman's direction are carried in the front cover pouch. These hand screened multiples are produced in editions of 1,000, in itself a considerable accomplishment for each designer-serigrapher. There probably will not be enough time for numbering and signing them prior to distribution.

ACKNOWLEDGEMENTS

To all my colleagues and members of the Senior Class who contributed energy, imagination and enthusiasm in the year long effort to bring together the countless details in this eleventh volume go my heartfelt appreciation. Special thanks go to Ms. Diane Gross, parttime volunteer, and William S. Barnett and Karl Rutter, who shared in the long and often late hours in Room 707.

Thomas F. Naegele, May 21, 1984

painting

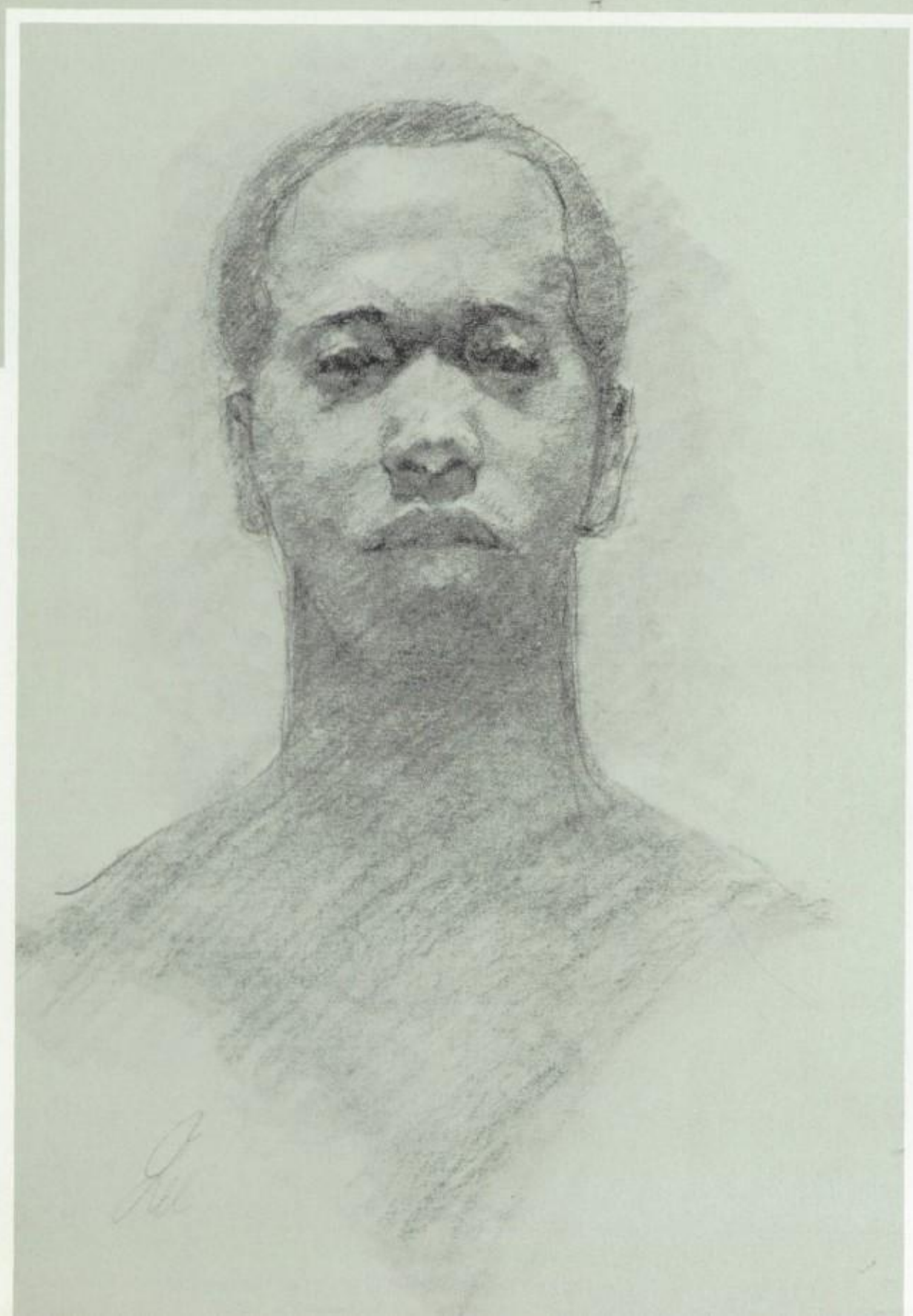
We see one image after another of incredible beauty: skiers floating in the air above the winter landscape, skaters executing what appear to be impossible moves with effortless ease, divers' bodies curving and twisting in breathtaking perfection. The slow motion camera emphasizes the brilliance of each performance and we are awed. It is high art.

Then, another image. The hundred meter race. The camera zeros in on the faces of runners at the starting line. Tremendous concentration. They're off, and in seconds the winner breaks the tape and collapses. Collapses? How could he have expended so much energy in those few seconds that, at the end, he has no strength left? What a clue that is to the extraordinary Olympic performances. High art is achieved as a result of the kind of preparation that enables the athlete to perform at his highest level and give at his absolute capacity.

Art students prepare themselves by pushing their talent to its maximum. The high achiever in art prepares by learning to overcome every difficulty, correct every weakness. Many of the students whose work is reproduced in the following few pages are involved in a perpetual struggle to go beyond what they know they can do. They work in our early morning painting group or the one we run in the afternoon. Their development as artists is never out of their consciousness. They eat, drink, sleep, and wake up thinking about how to deal with problems in art they have to solve.

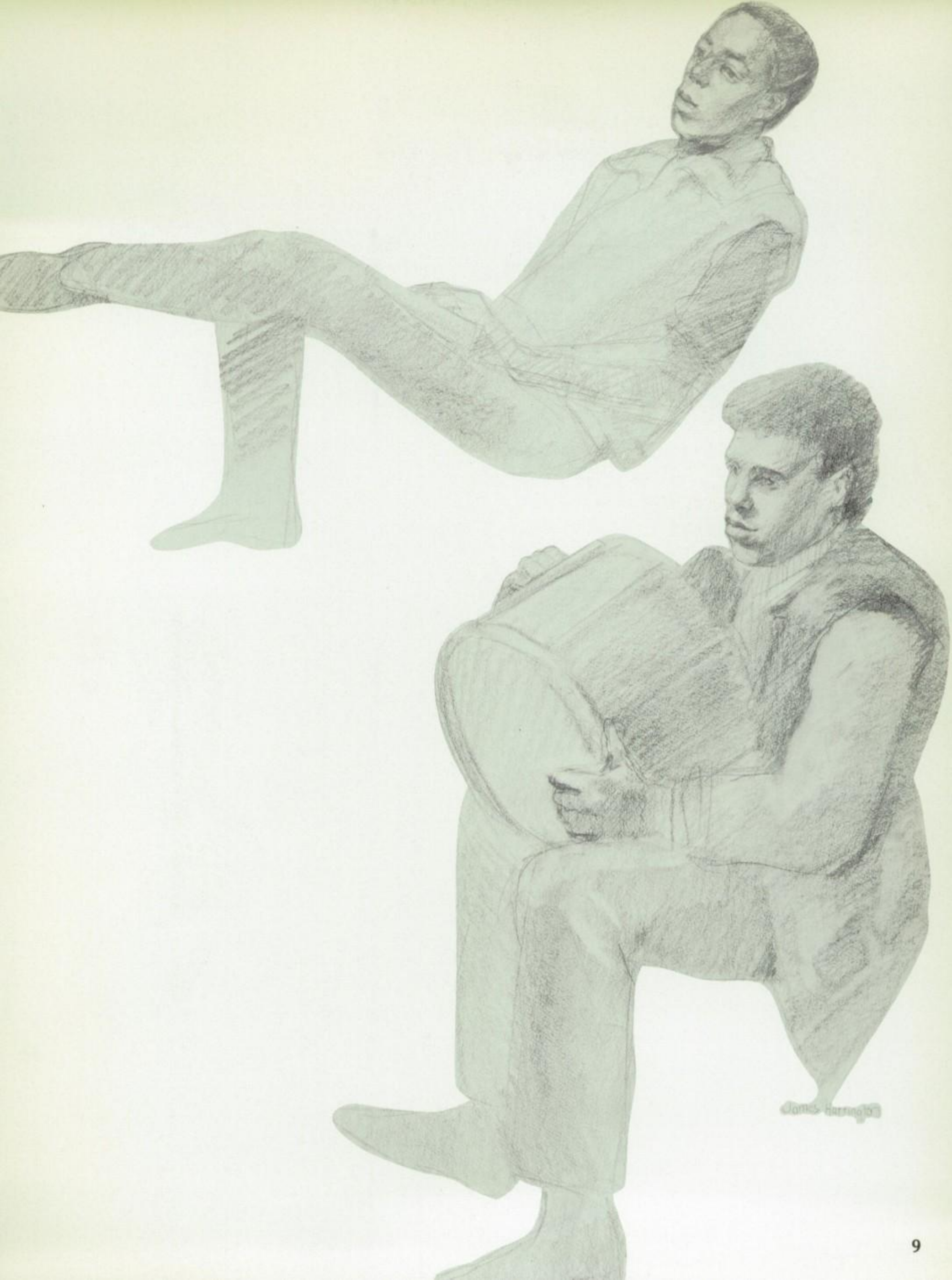
As a teacher, it is a thrill to watch the heroic struggle these students conduct for Olympic excellence in art. The work on these pages is evidence of their extraordinary efforts.

Irwin Greenberg,
Teacher of Life Drawing and Painting



2/23/84

Rod Ramos



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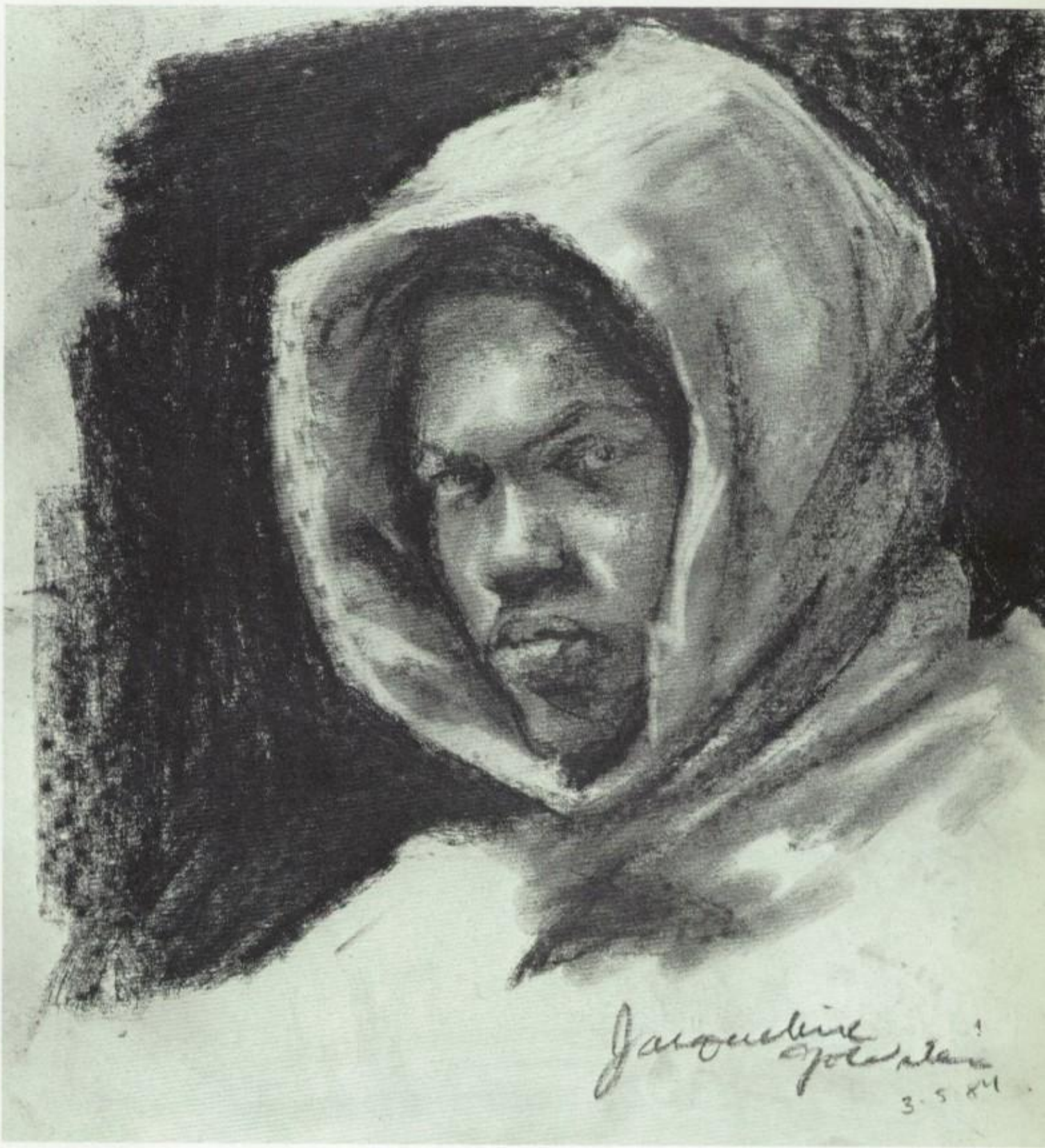
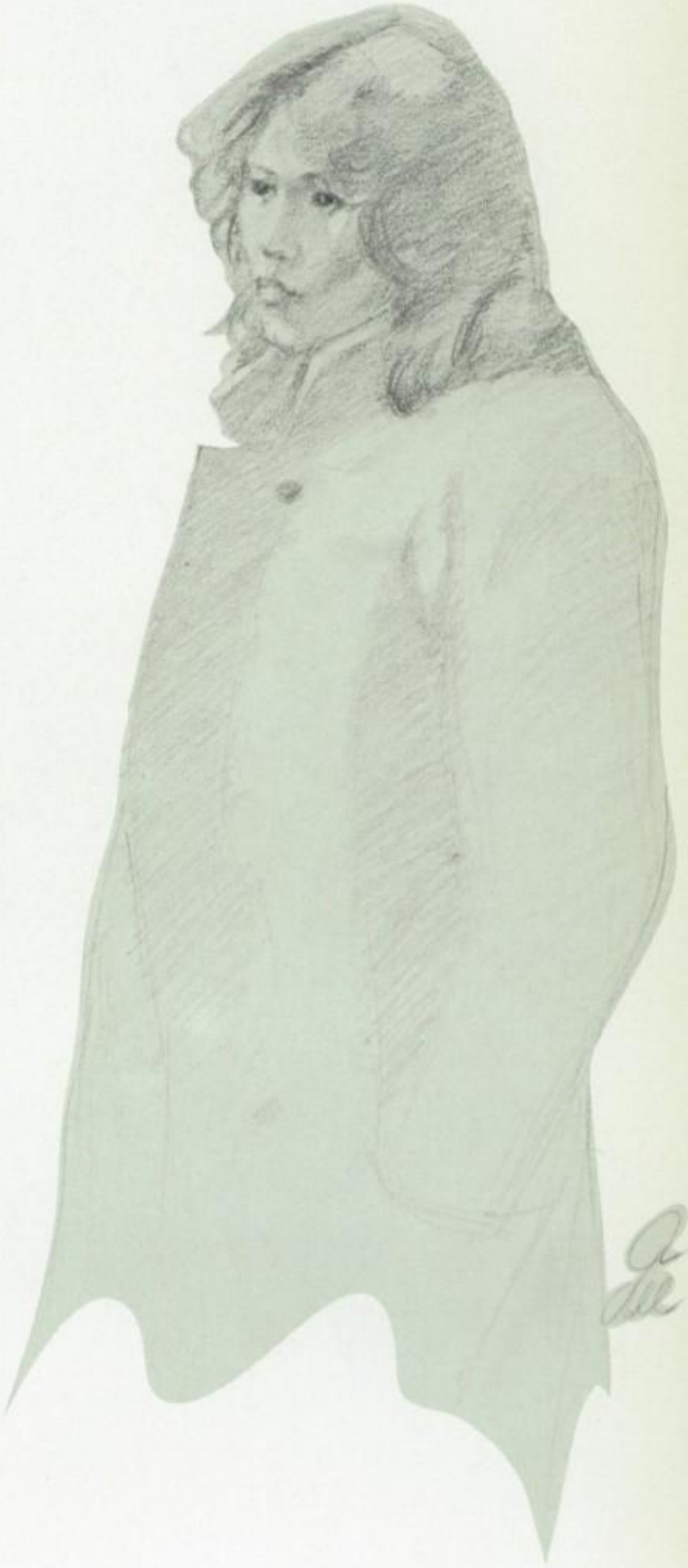
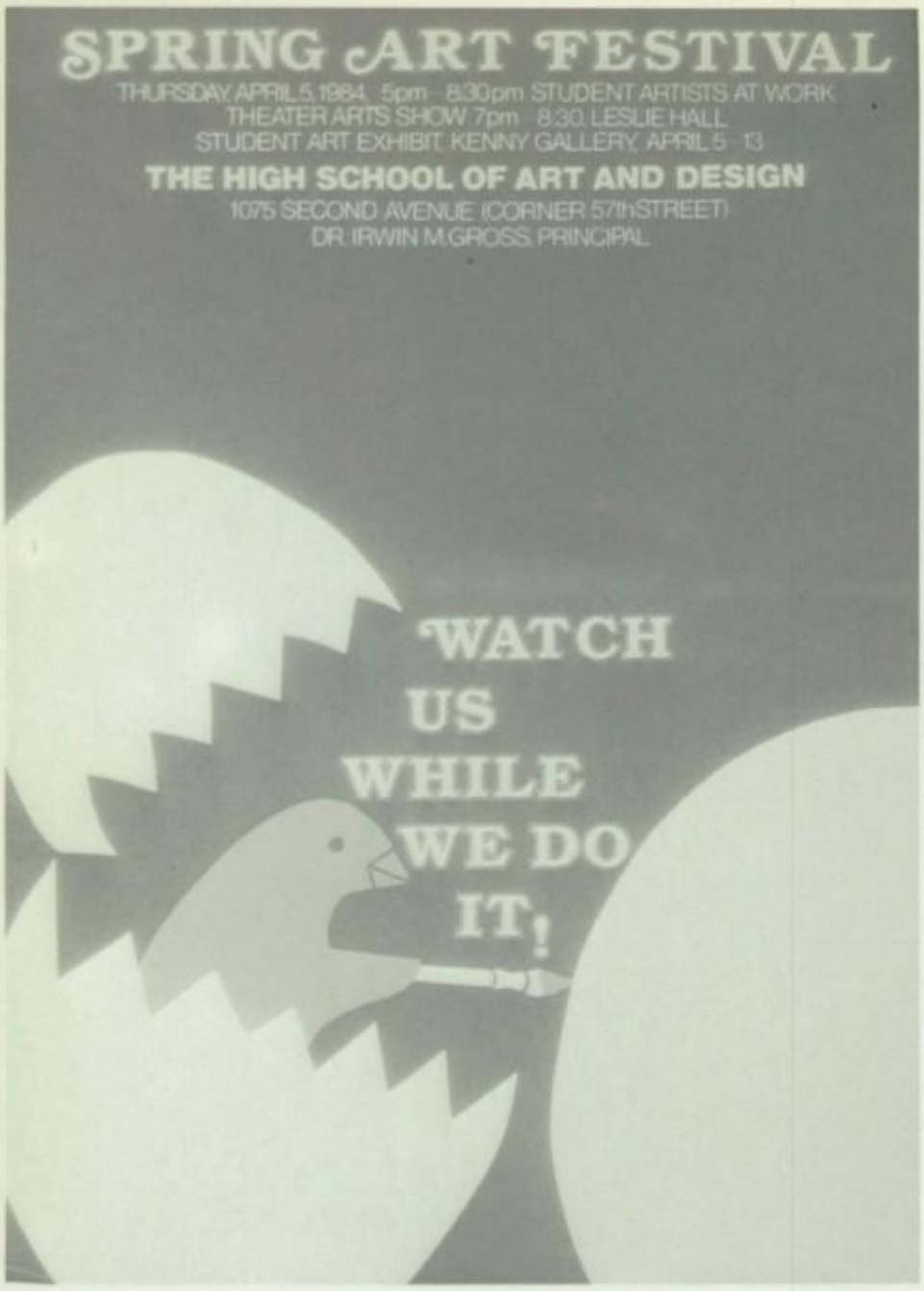
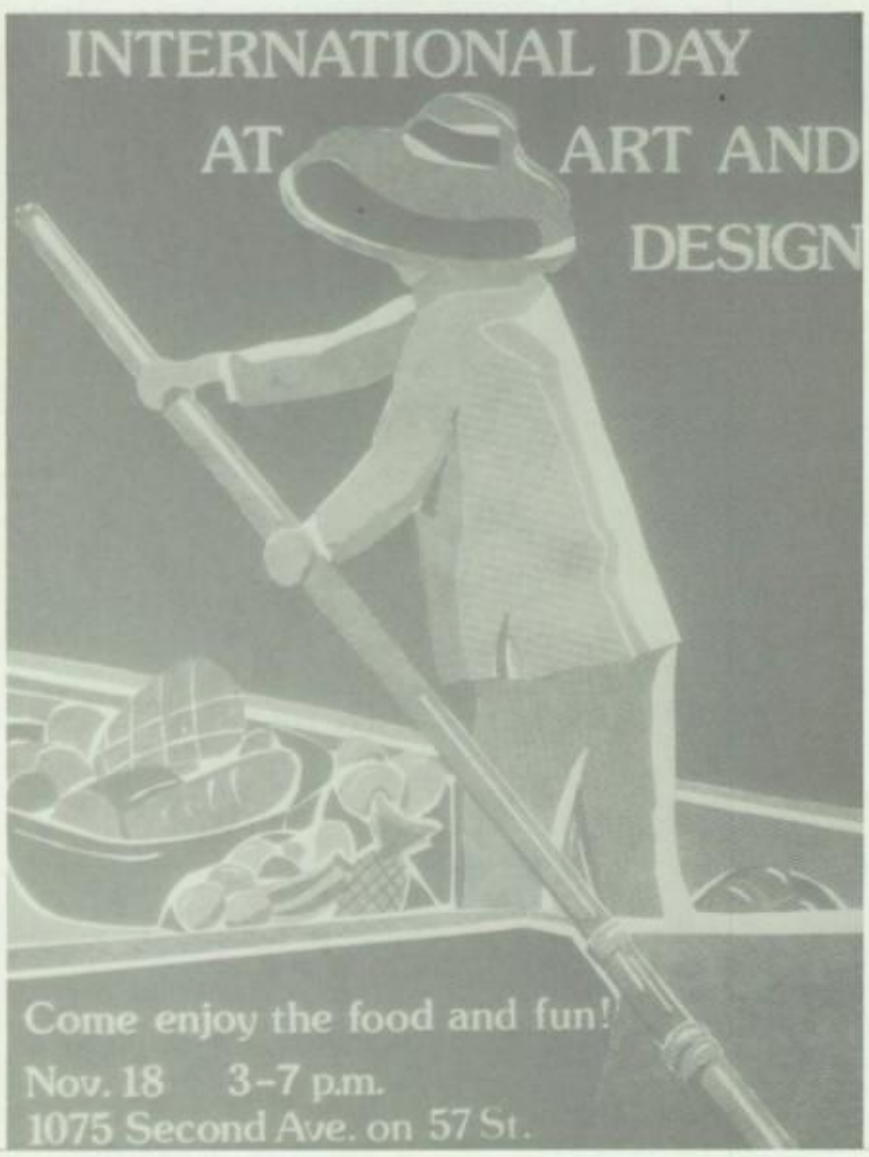





SPRING ART FESTIVAL
THURSDAY, APRIL 5, 1984 5pm - 8:30pm STUDENT ARTISTS AT WORK
THEATER ARTS SHOW 7pm - 8:30 LESLIE HALL
STUDENT ART EXHIBIT, KENNY GALLERY, APRIL 5 - 13
THE HIGH SCHOOL OF ART AND DESIGN
1075 SECOND AVENUE (CORNER 57thSTREET)
DR. IRWIN M. GROSS, PRINCIPAL
WATCH US WHILE WE DO IT!

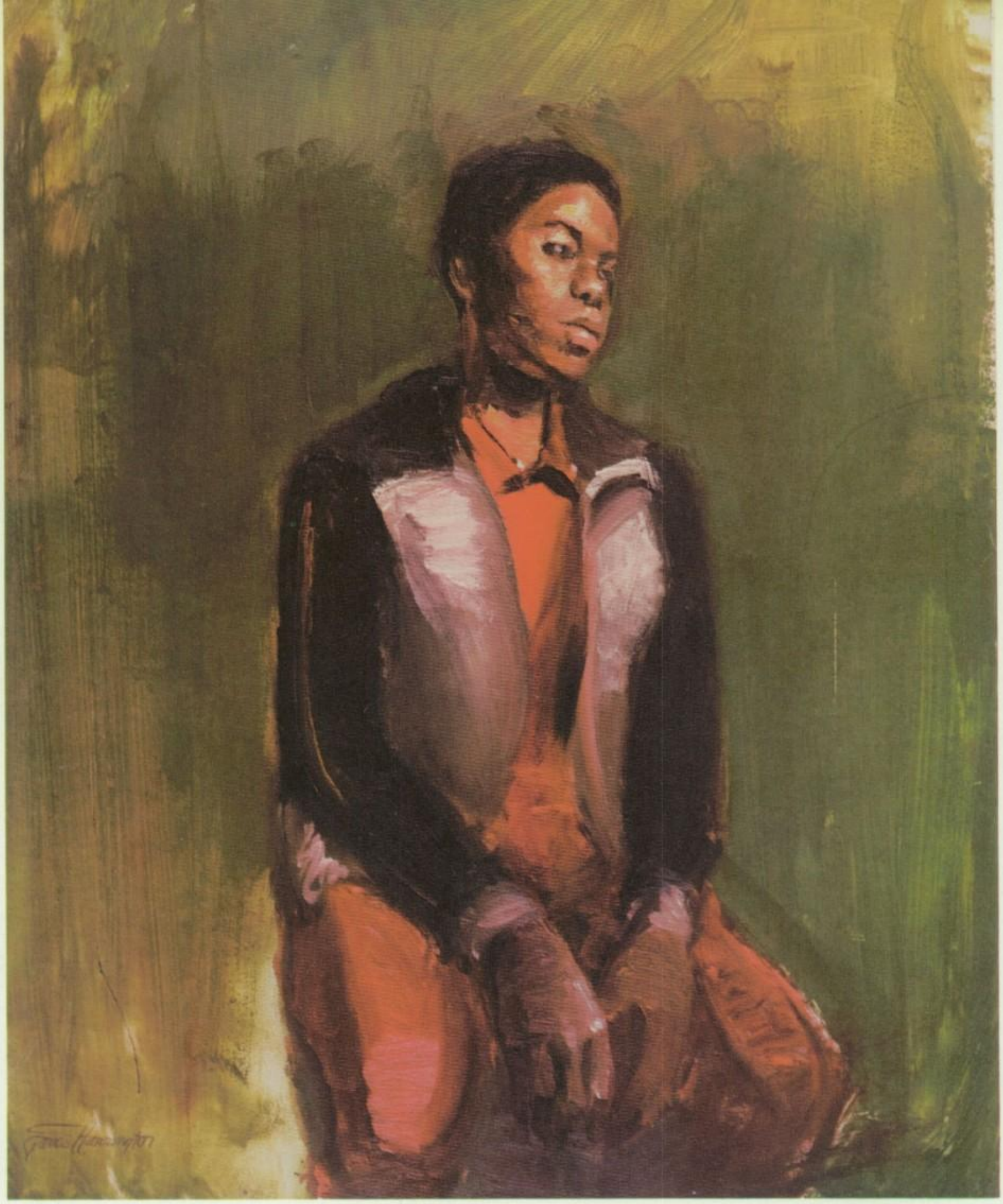


ART TO WEAR/FASHION '84
HIGH SCHOOL OF ART & DESIGN
FASHION SHOW AND KENNY GALLERY RECEPTION – 7:00 PM
FRIDAY AND SATURDAY EVENINGS – MAY 18TH AND 19TH
TICKETS: $5.00 S.O. MEMBERS: $3.00
1075 SECOND AVENUE AT 57TH STREET
DR. IRWIN M. GROSS PRINCIPAL

Silkscreen Posters 1983/84

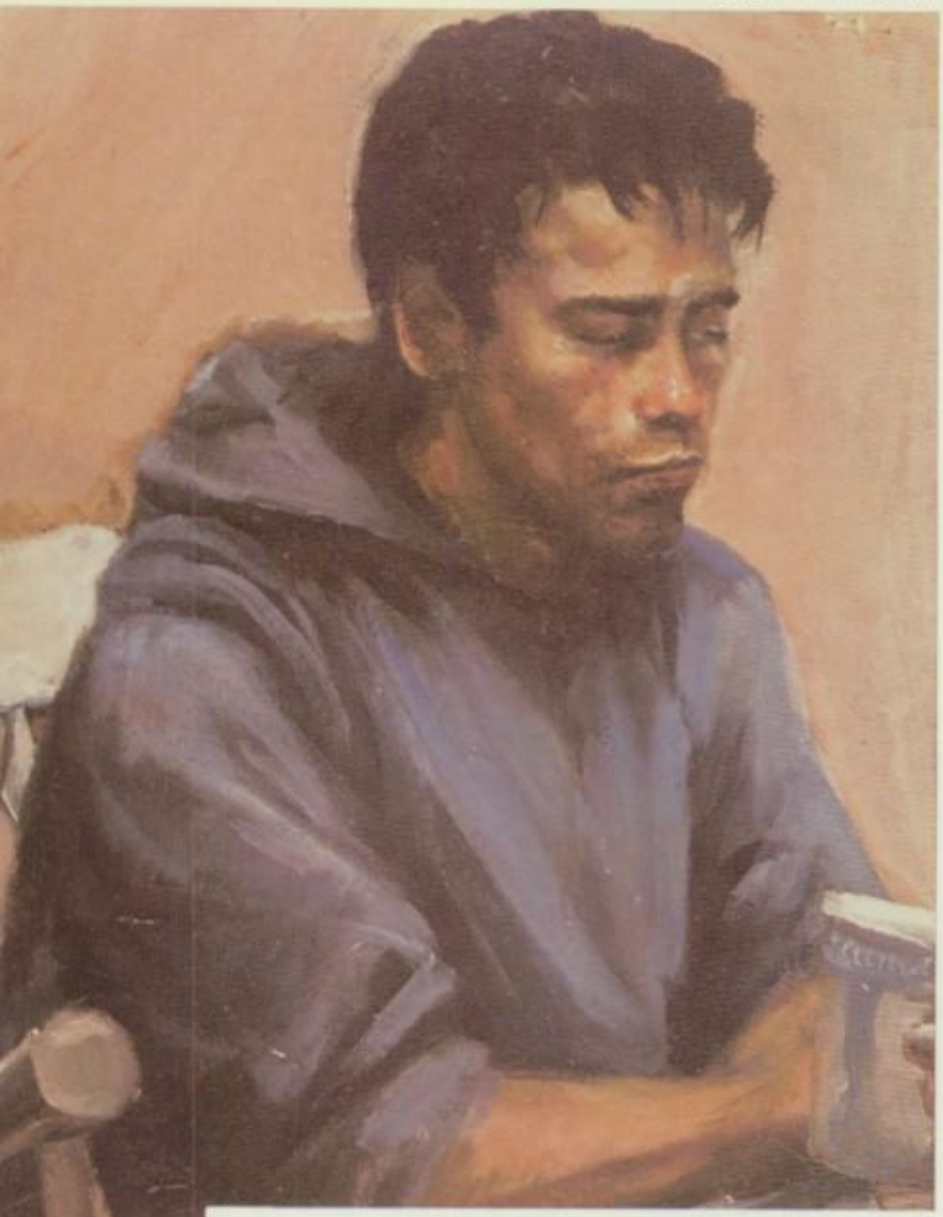
Rodney Ramos

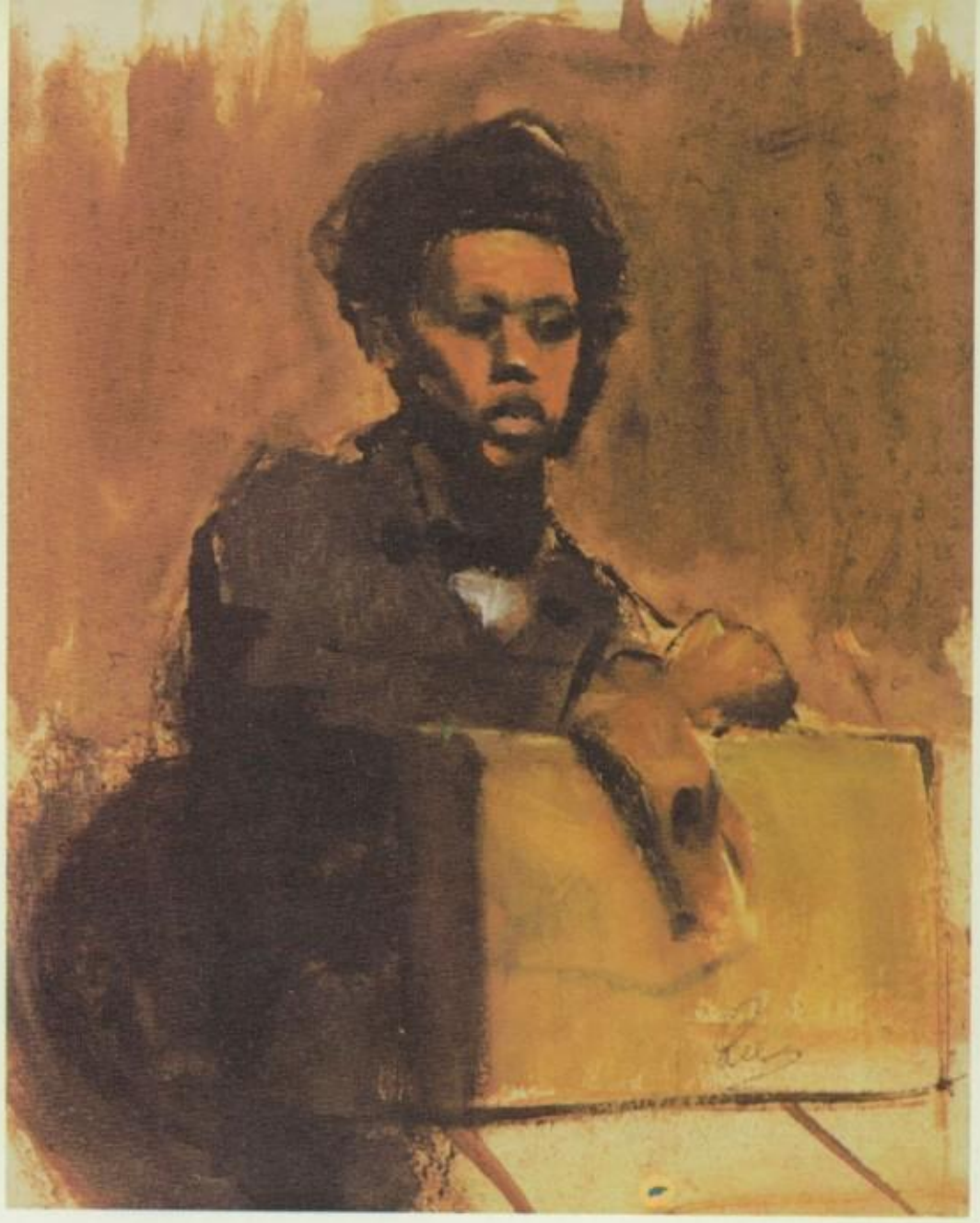
Four Color Section

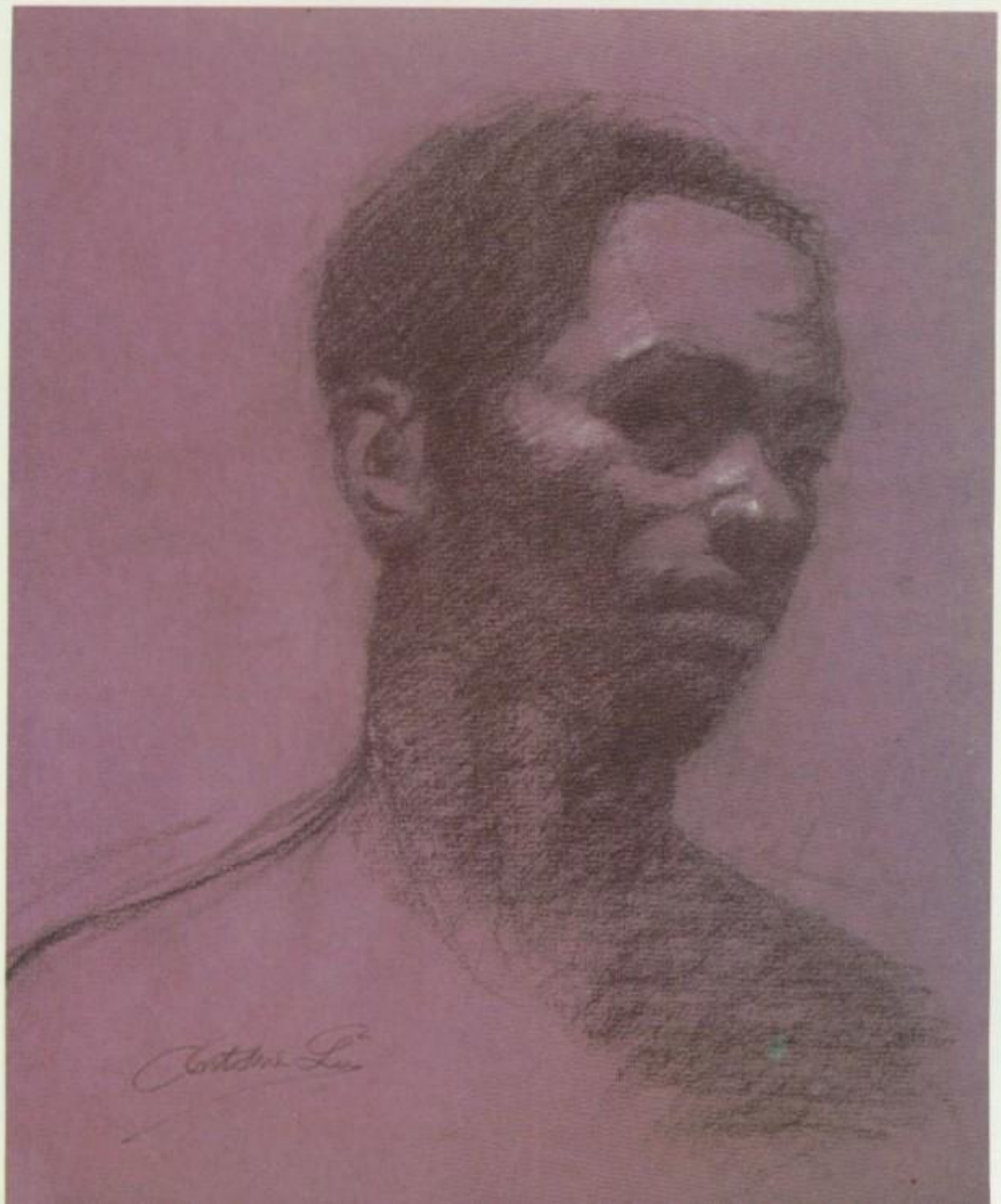


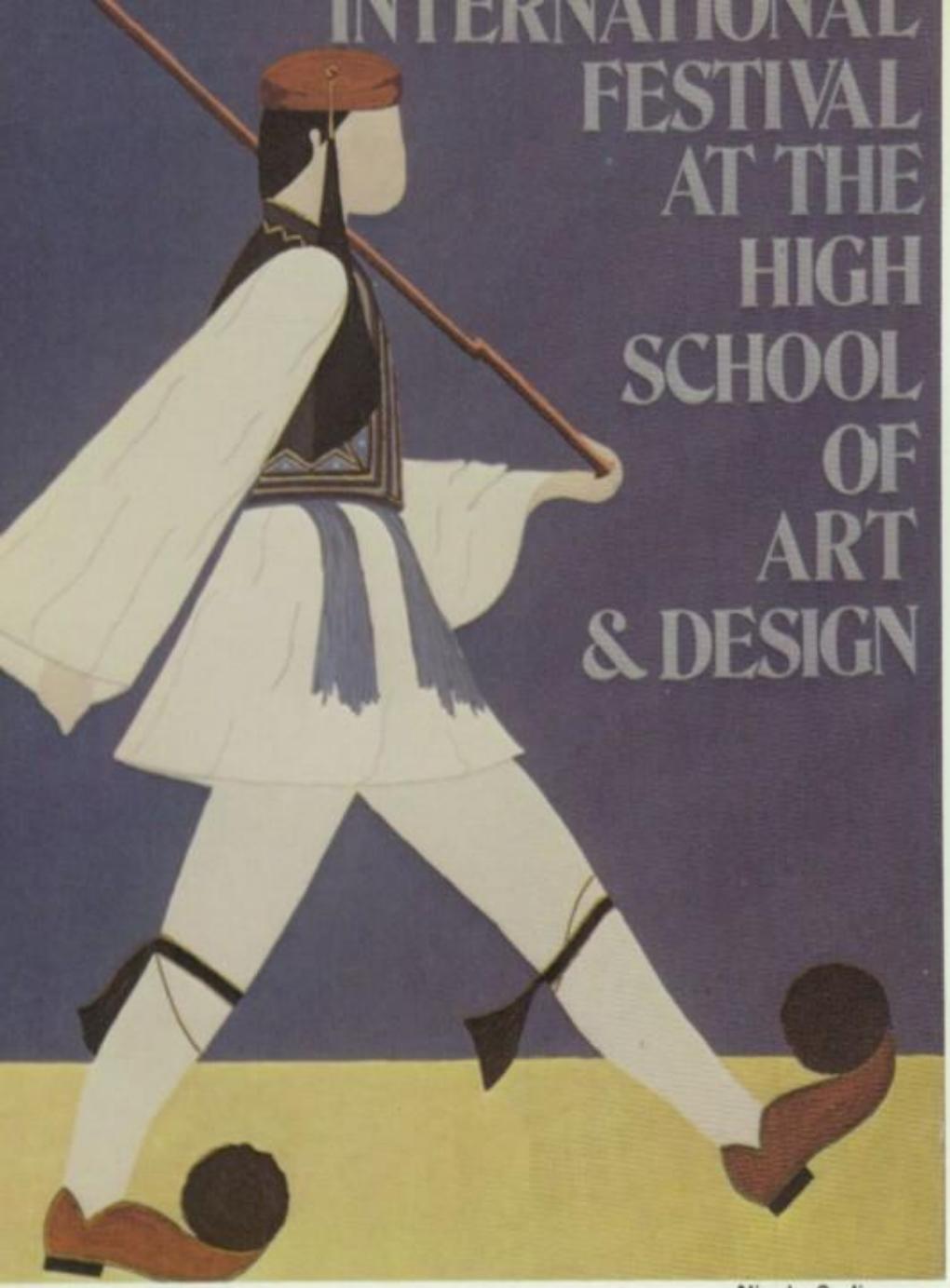
Life Drawing and Figure Painting with Mr. Irwin Greenberg

Jacqueline Goldstein









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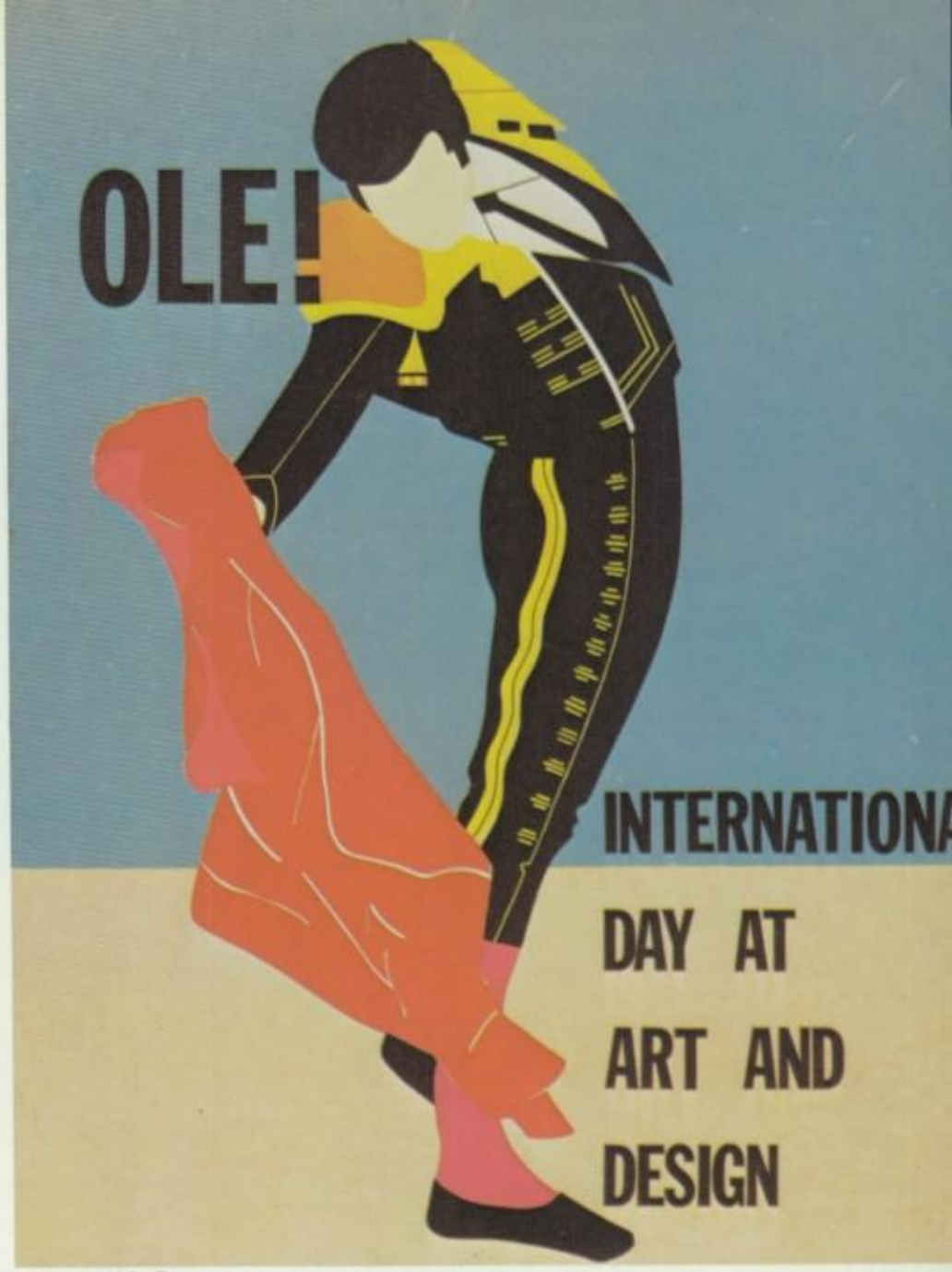

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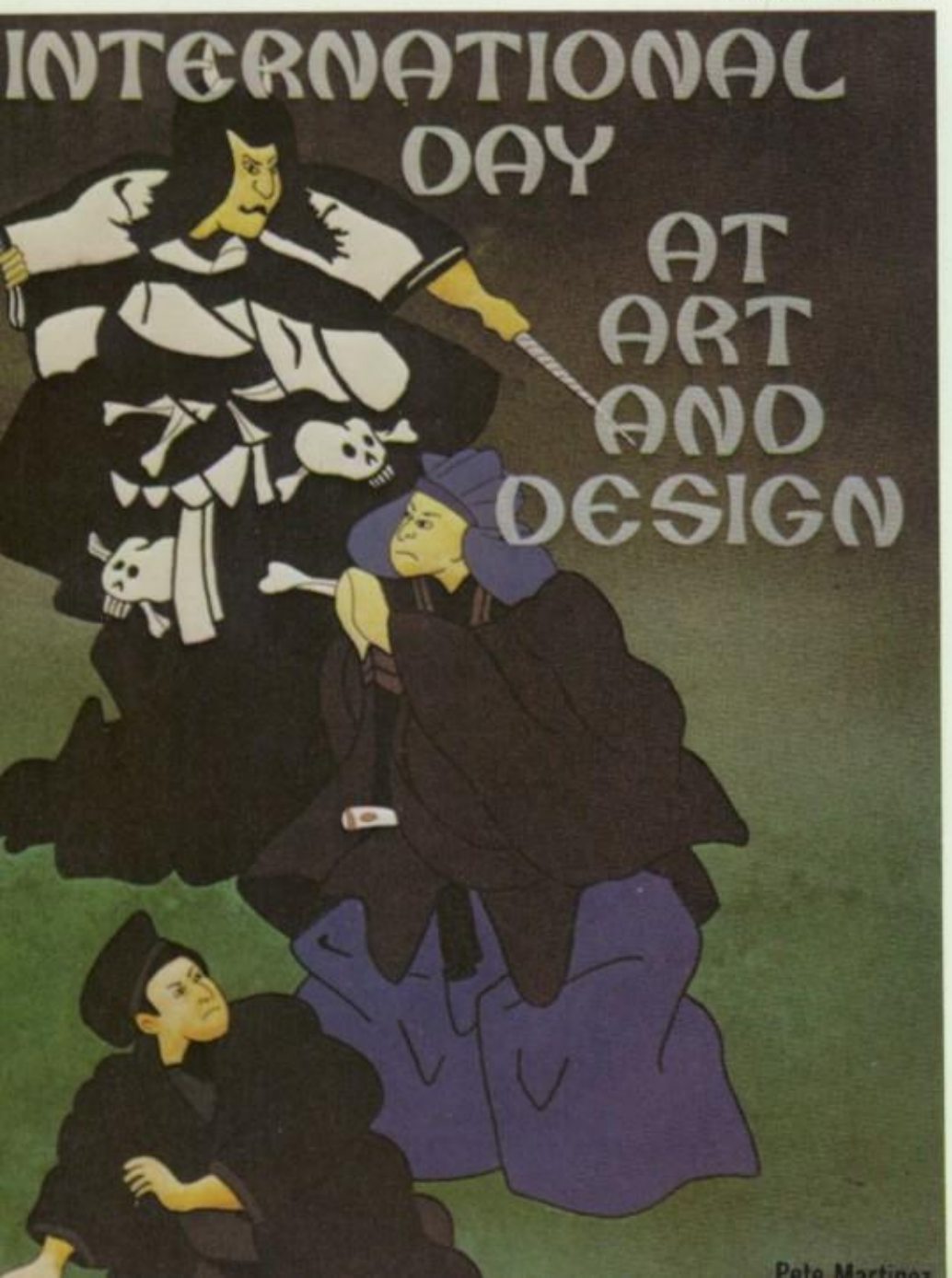

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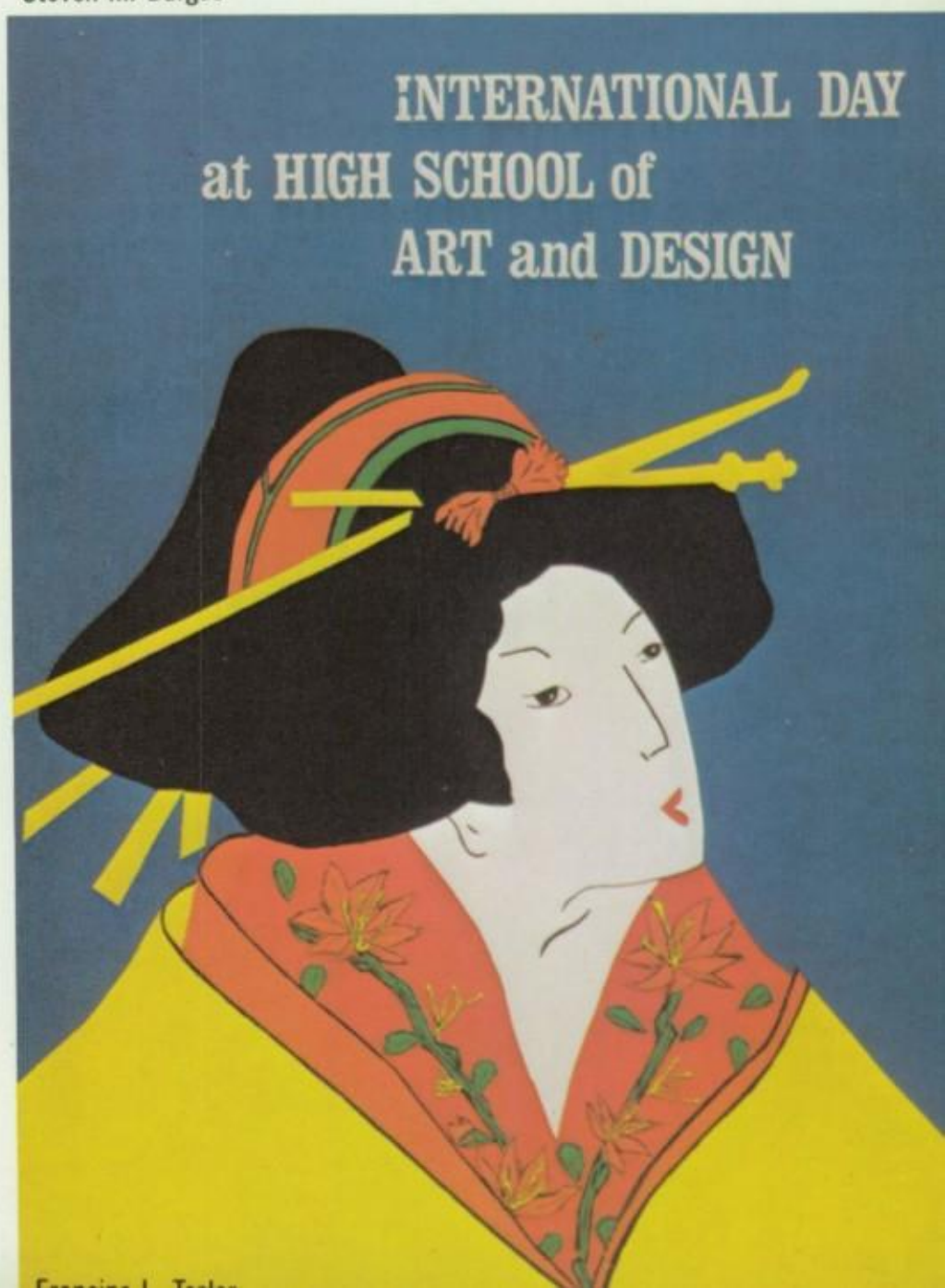

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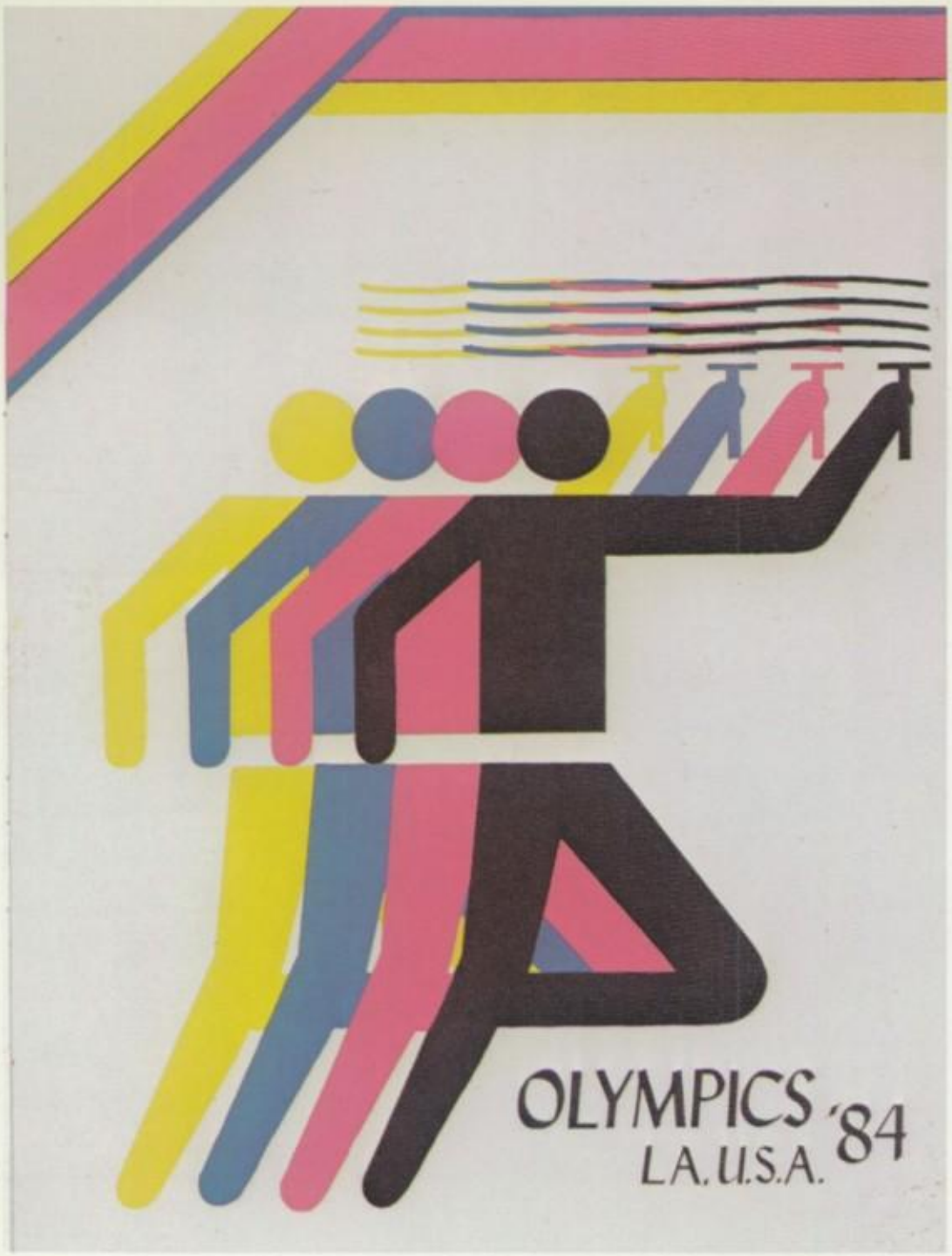

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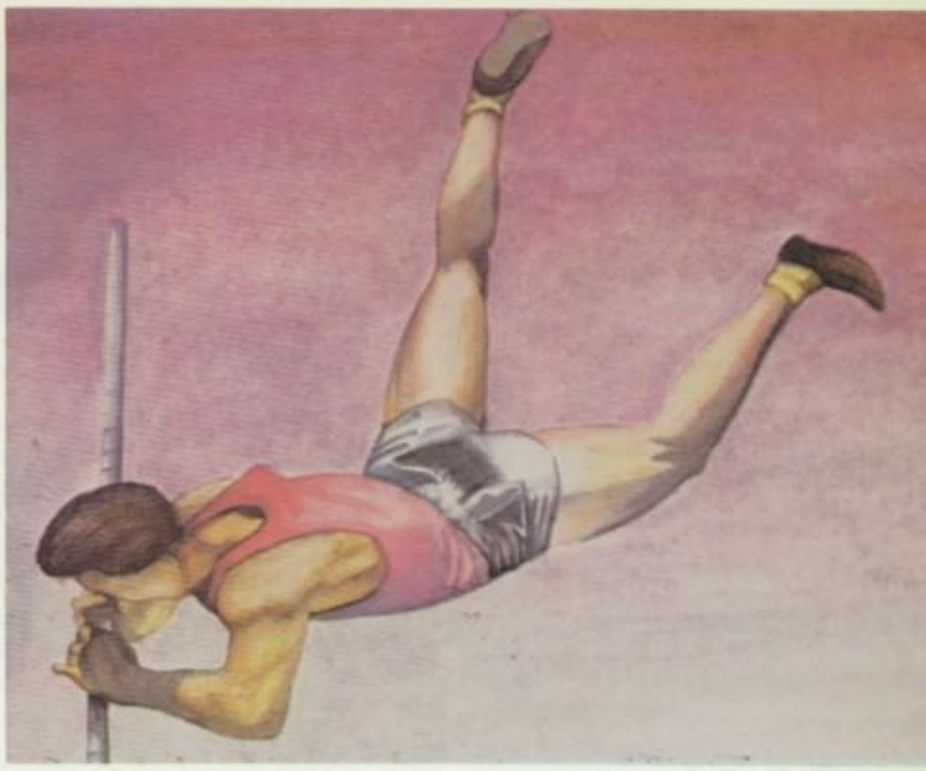

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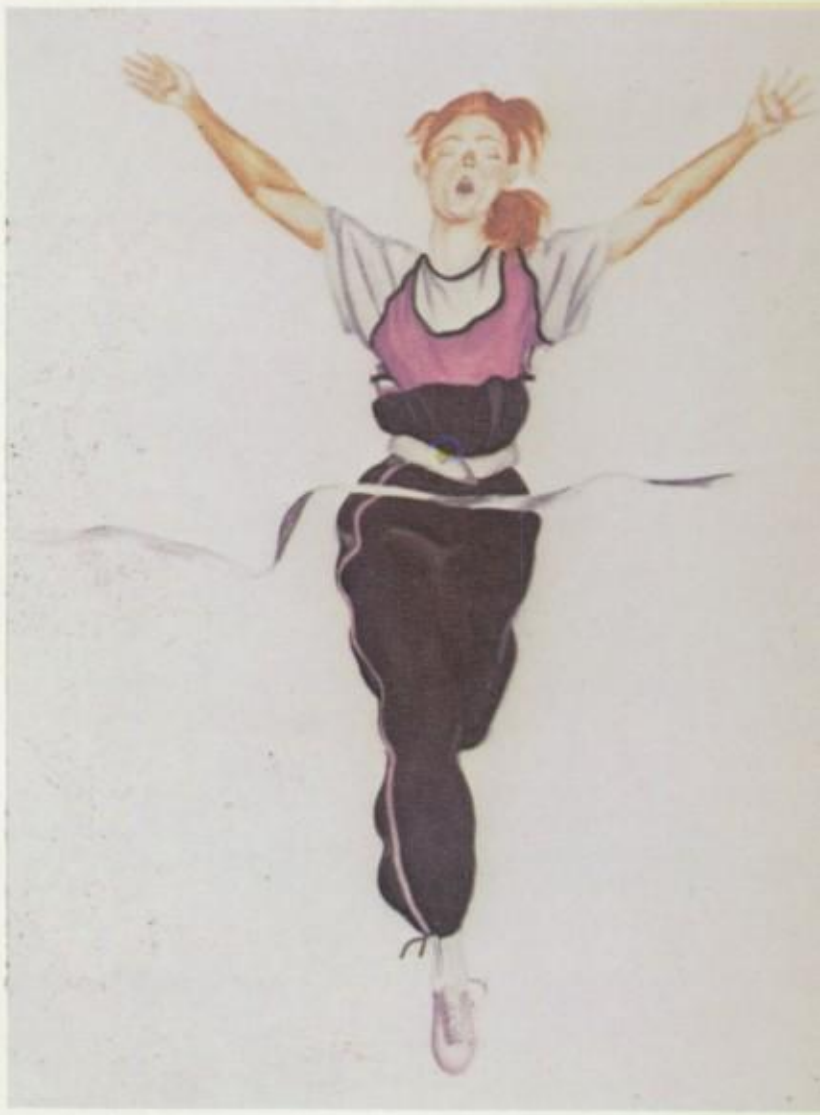

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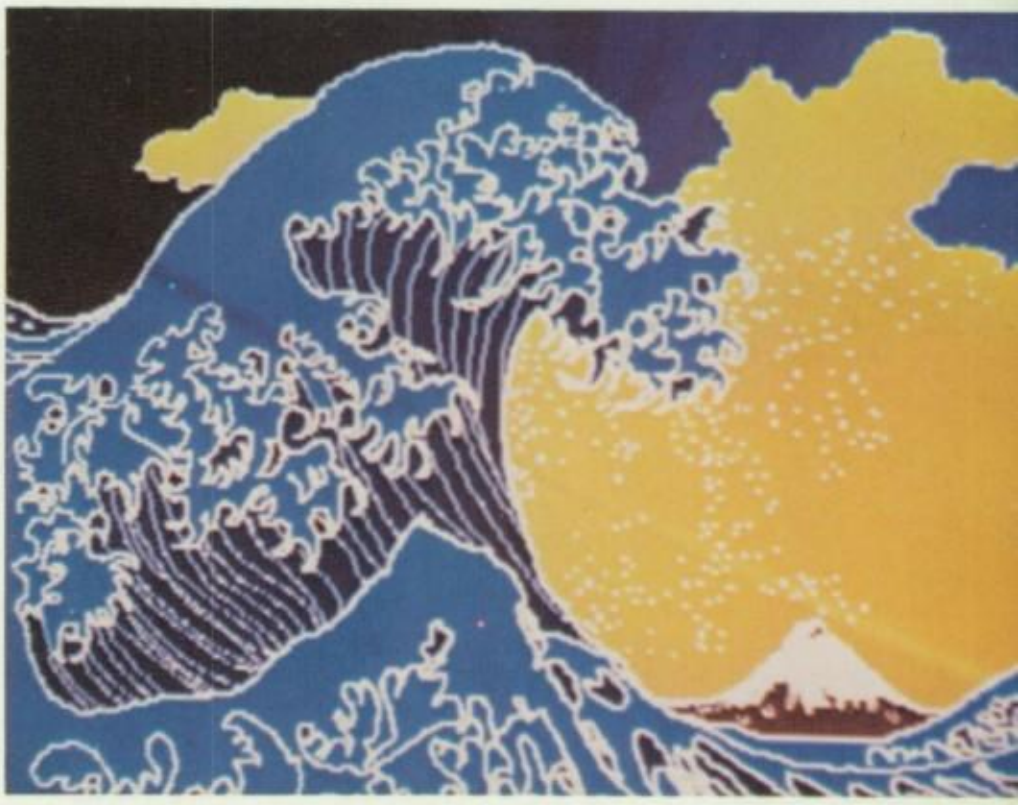
Randy Rice

Richard A. Lyman

Michael Q. Bakaty

Jose Figueroa



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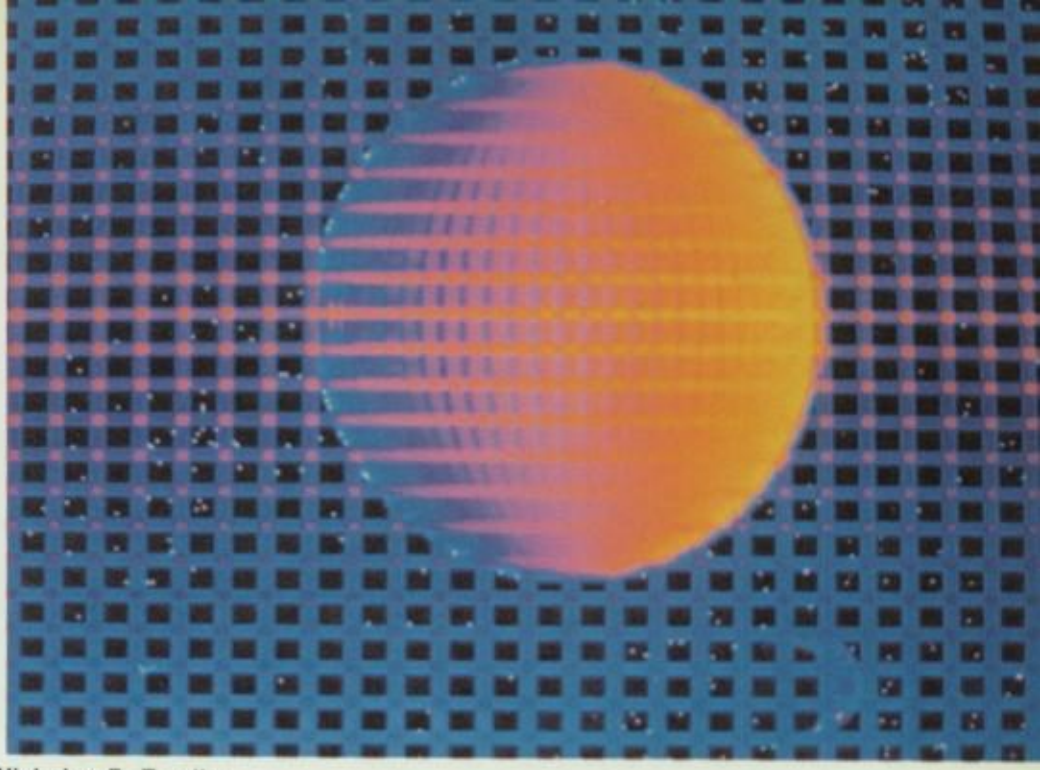
James Ng

Eric W. Hommel

Kingman Huie



Nicholas E. Torello

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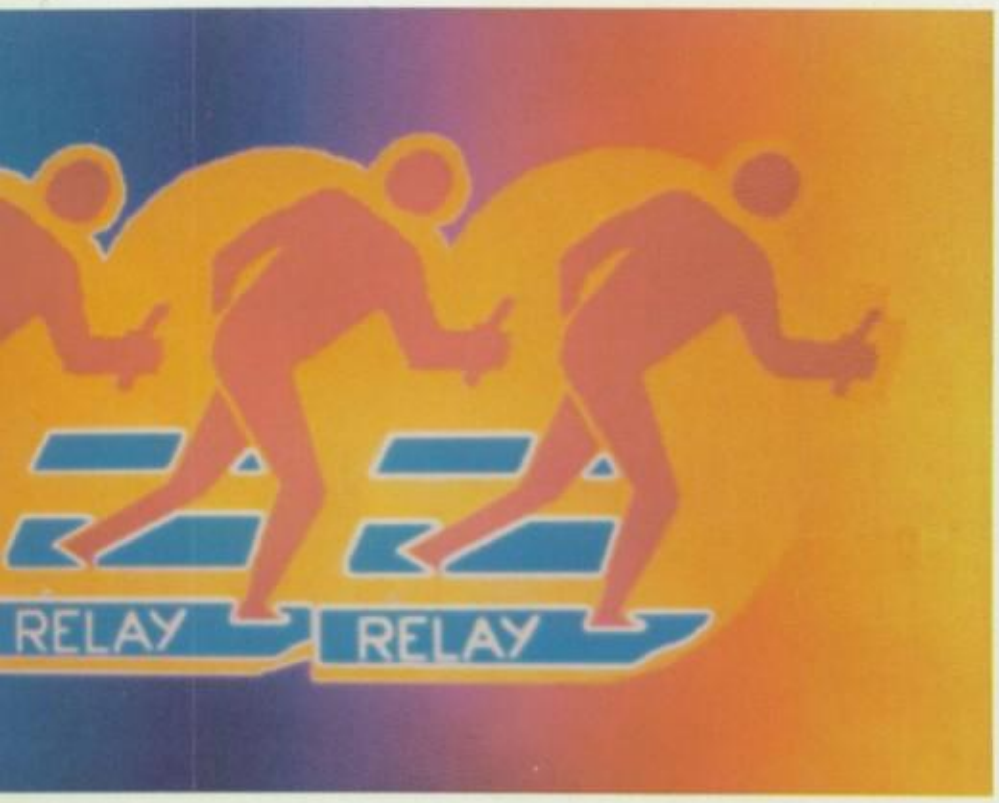

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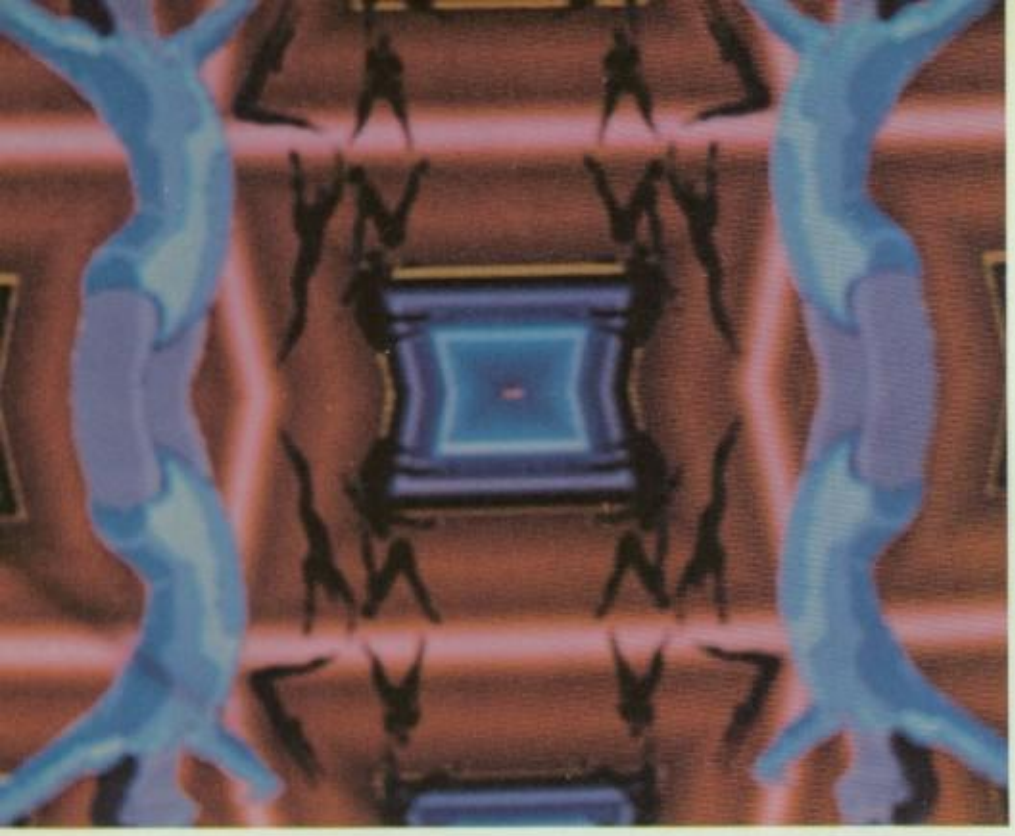

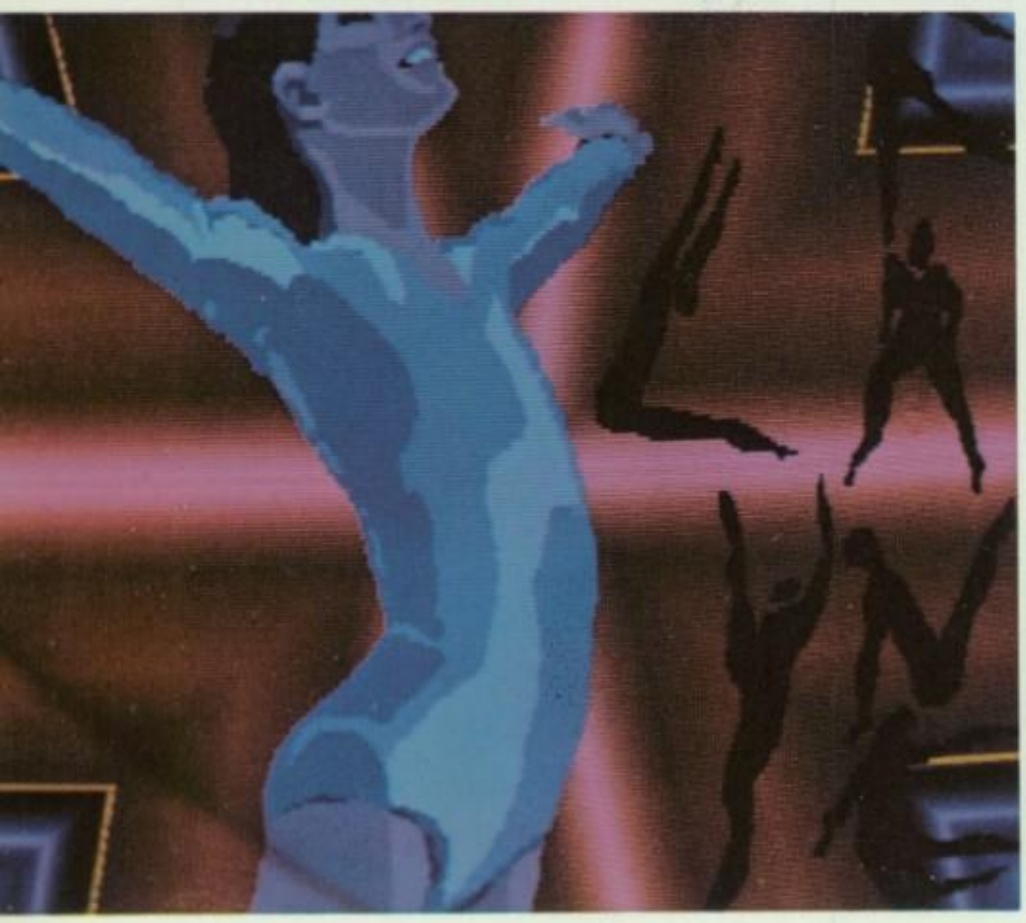

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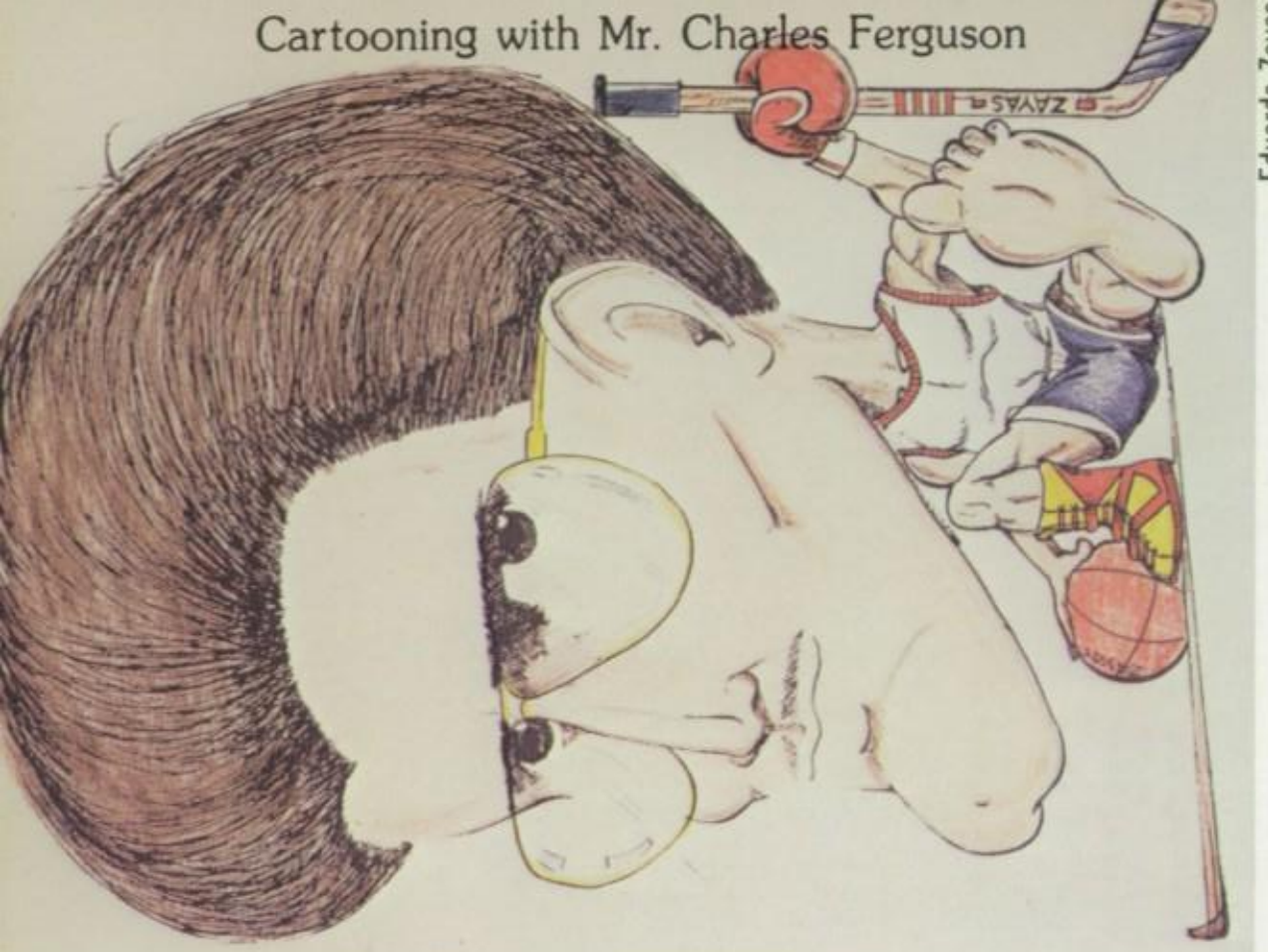
Cartooning with Mr. Charles Ferguson



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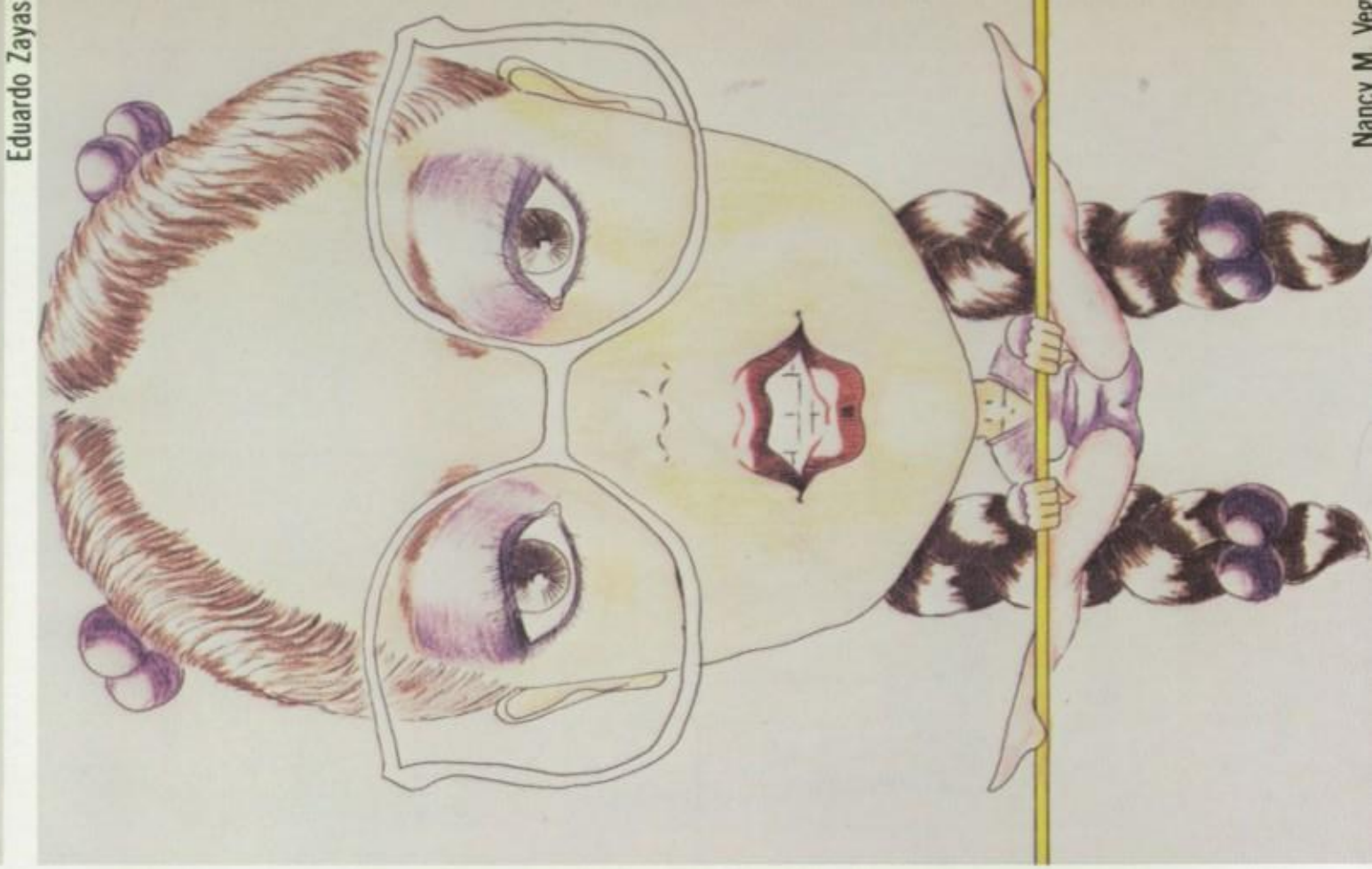

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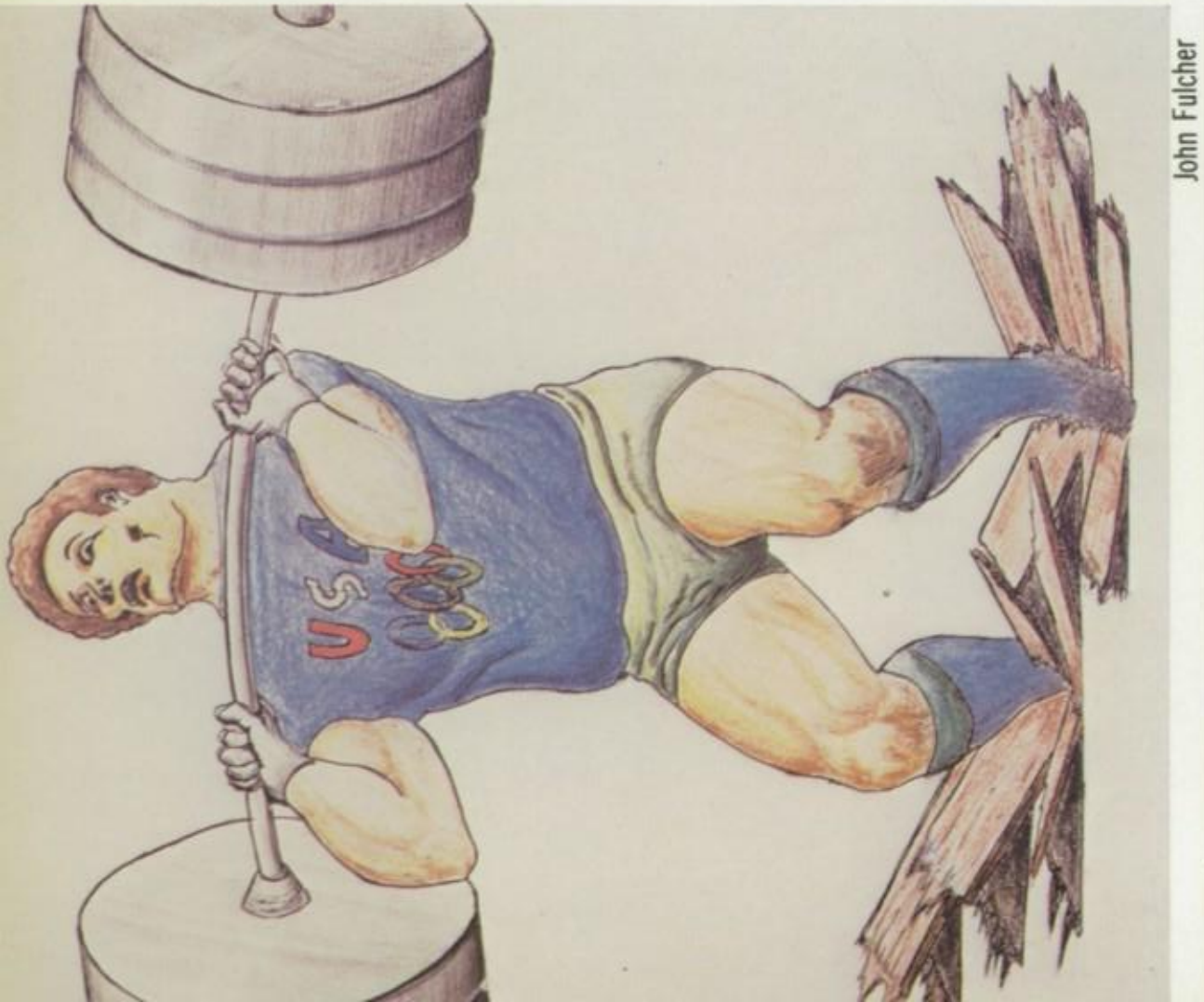
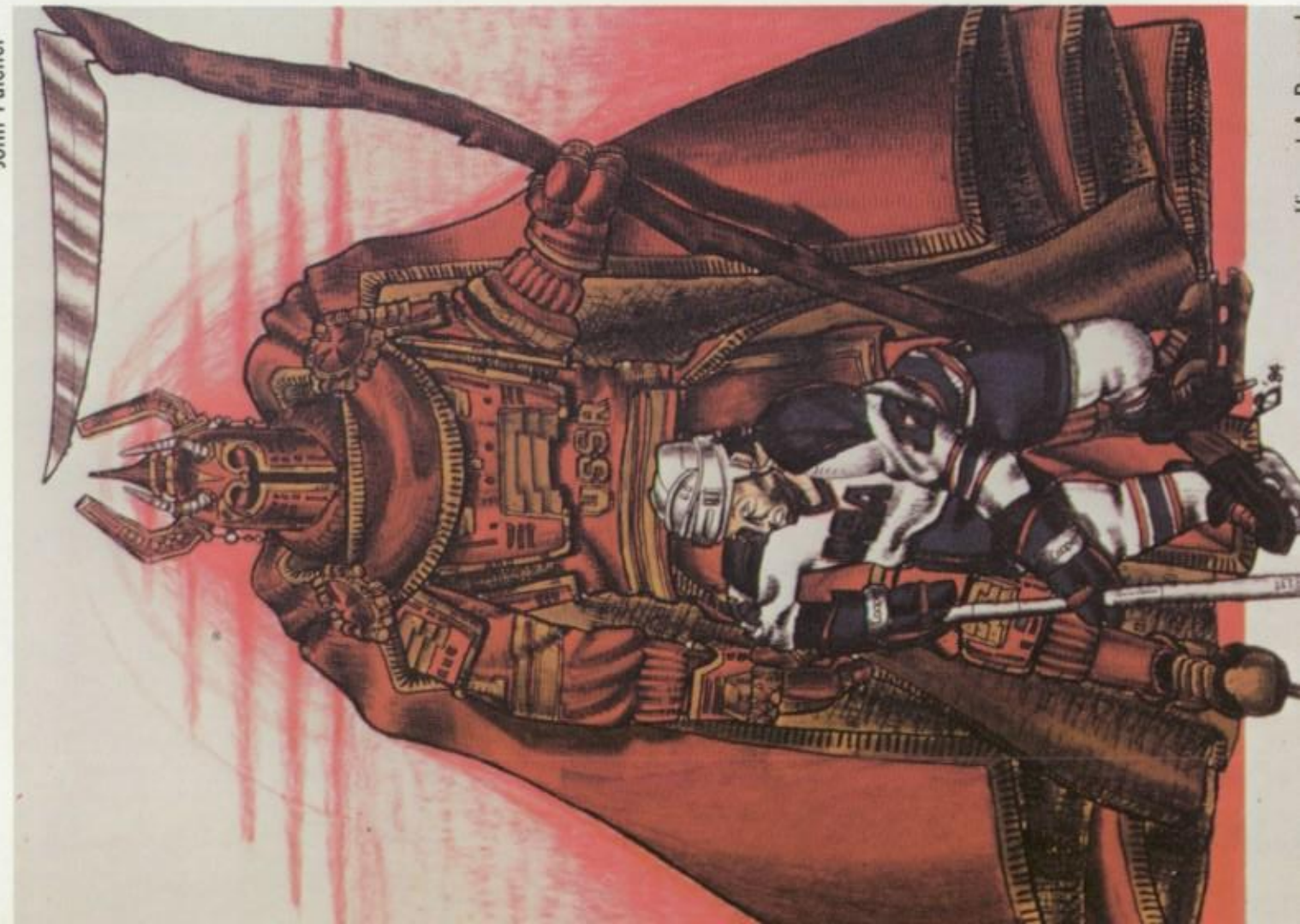


John Fulcher



Architectural Design with Mr. Satya Gupta

Kingman Huie

Liang-Chang Li

HALLOWEEN '83 photographed by Dolores Hernandez

Jeans Jackets . . .
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Thomas F. Naegele
Teacher of Advertising Art

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2 Julie Schrank
3 Louise Ngan
4 Adrienne Syphrett
5 Gilbert Escalante
6 Karl Rutter
7 Jennifer Tam
8 Melissa Berg-Skolnik
9 Helen Anoushian
10 Susan Bennett
11 Carolyn Jobes
12 Tonice Welch
13 Leanne Gunther
14 Lai Kee Chan
15 Gianna Aleman
16 Kevin McGee
17 Debra Williams

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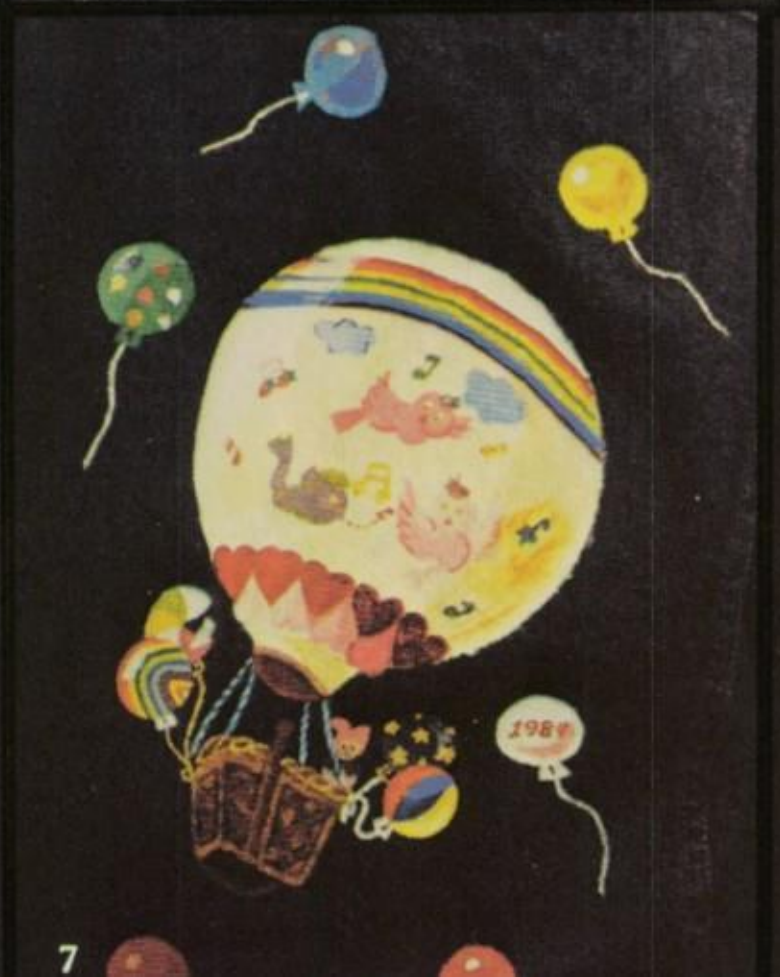

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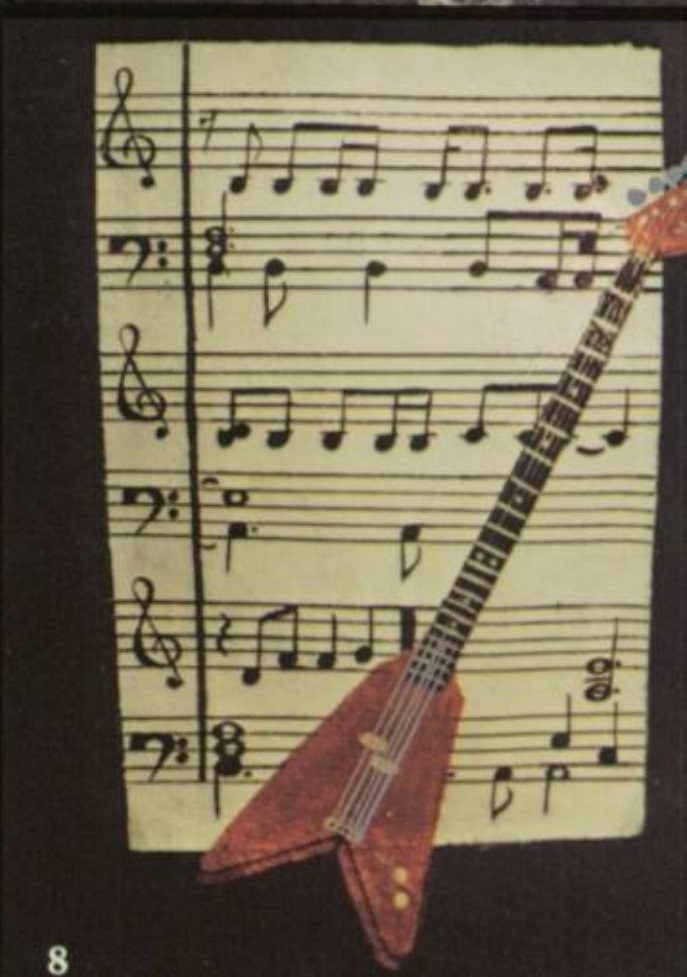
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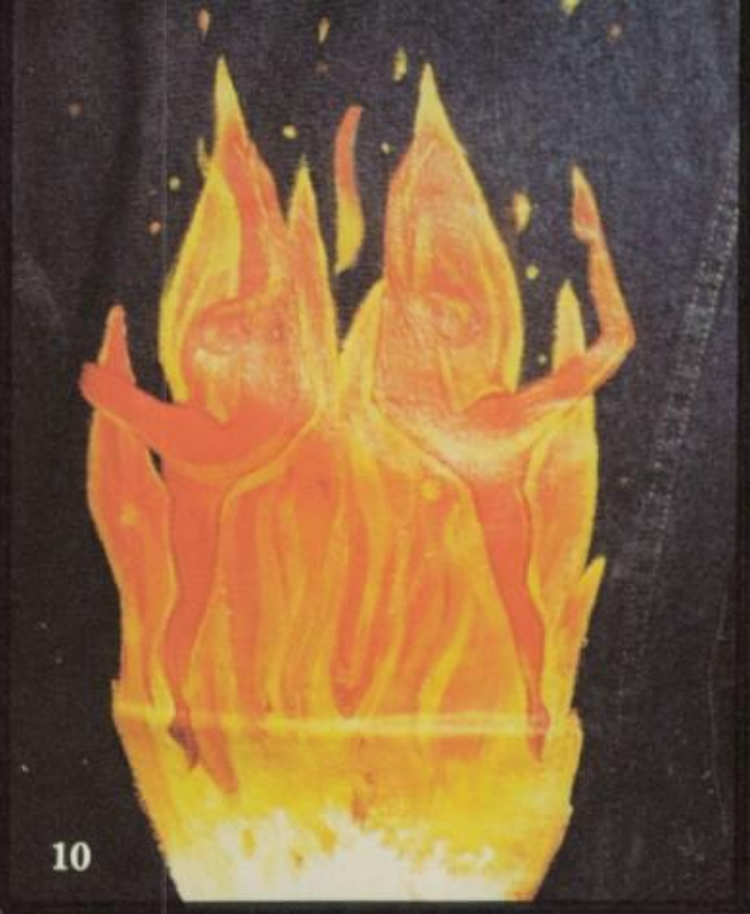
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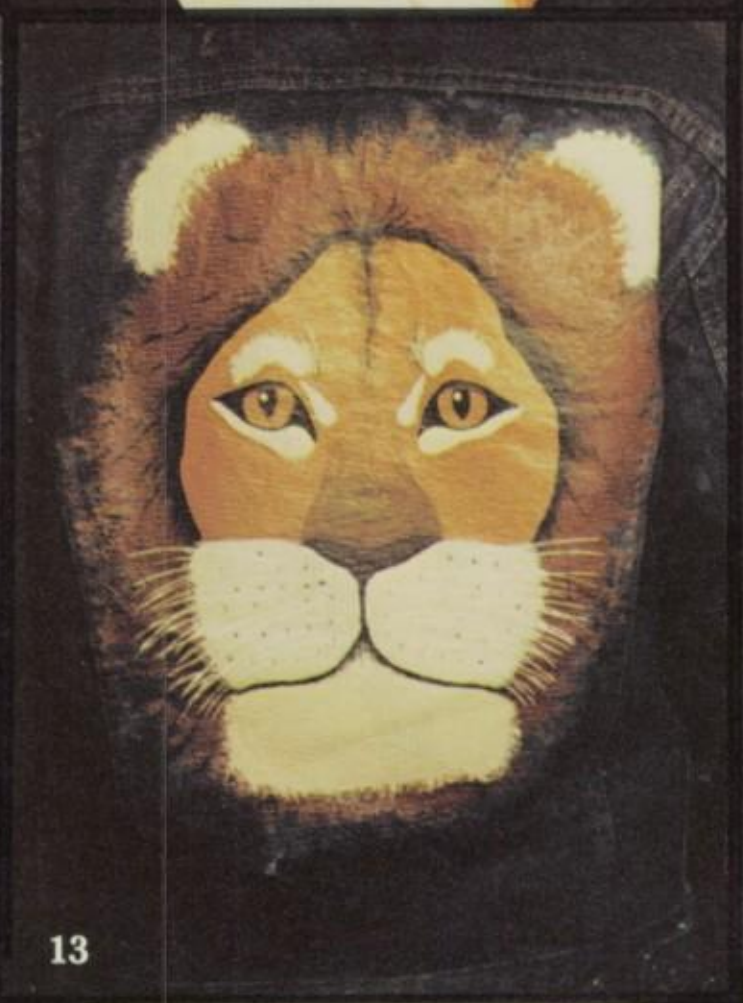
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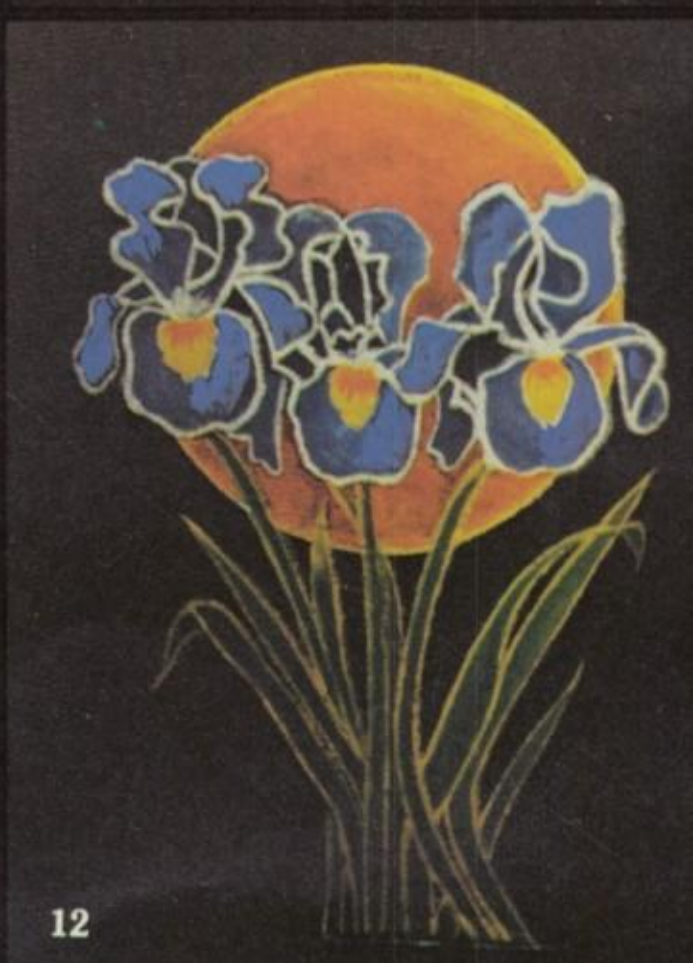
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1. seamless back panel
2. smooth texture
3. supple weight
4. popular styling
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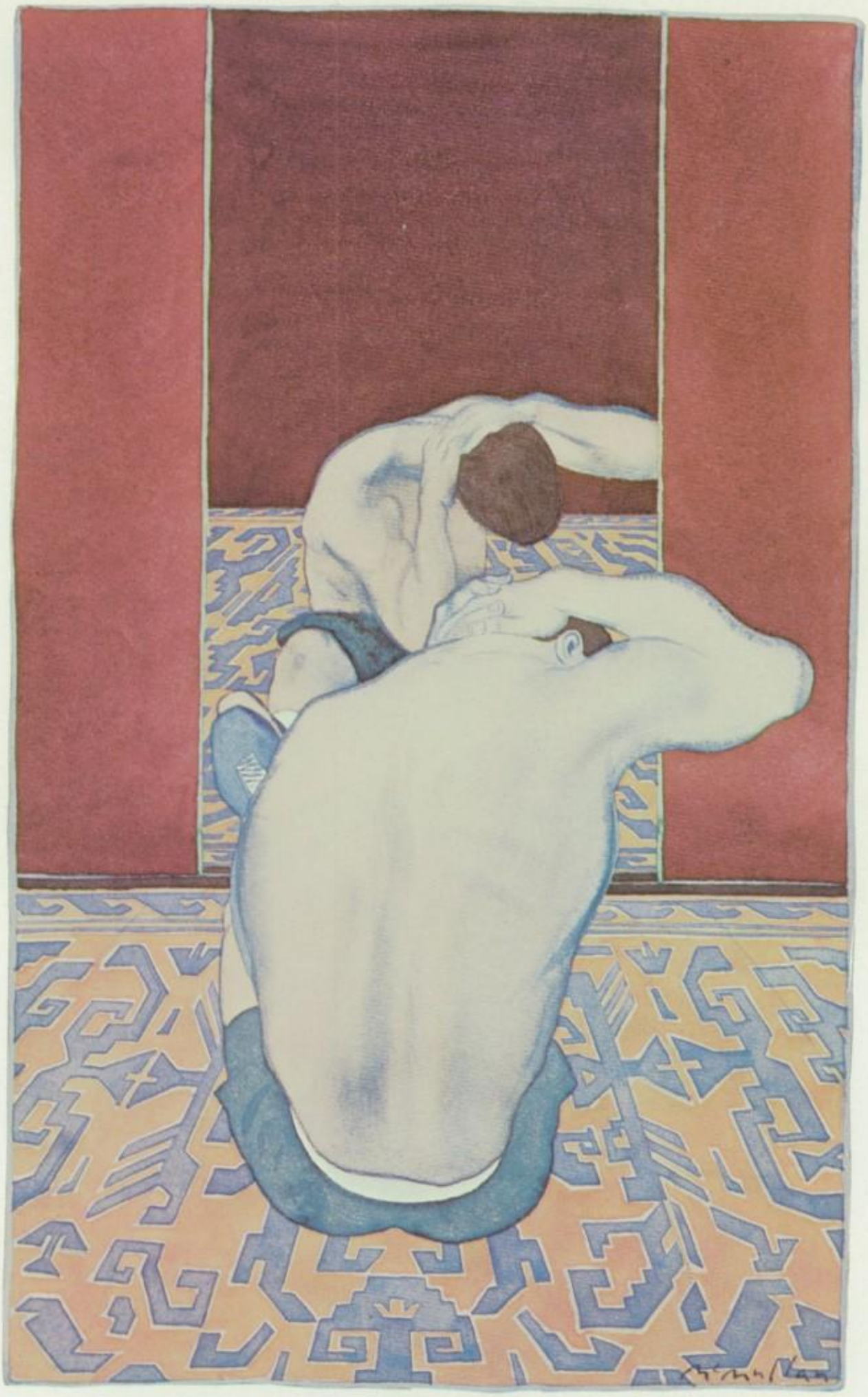
OUTFITTER OF THE 1984 OLYMPICS

School of Visual Arts



ILLUSTRATOR: JAMES MC MULLAN.

TO BE GOOD IS NOT ENOUGH, WHEN YOU DREAM OF BEING GREAT.

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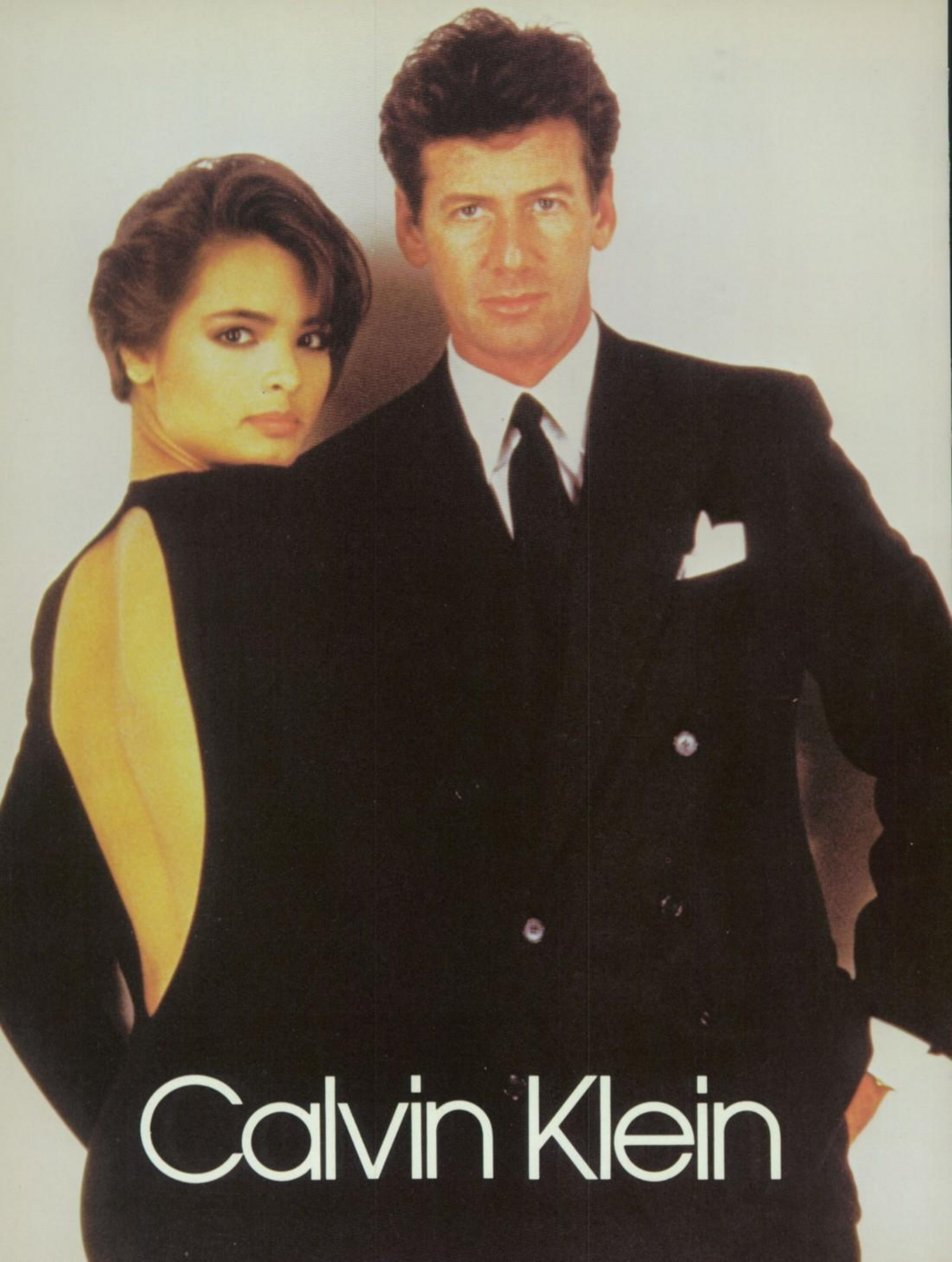

Calvin Klein

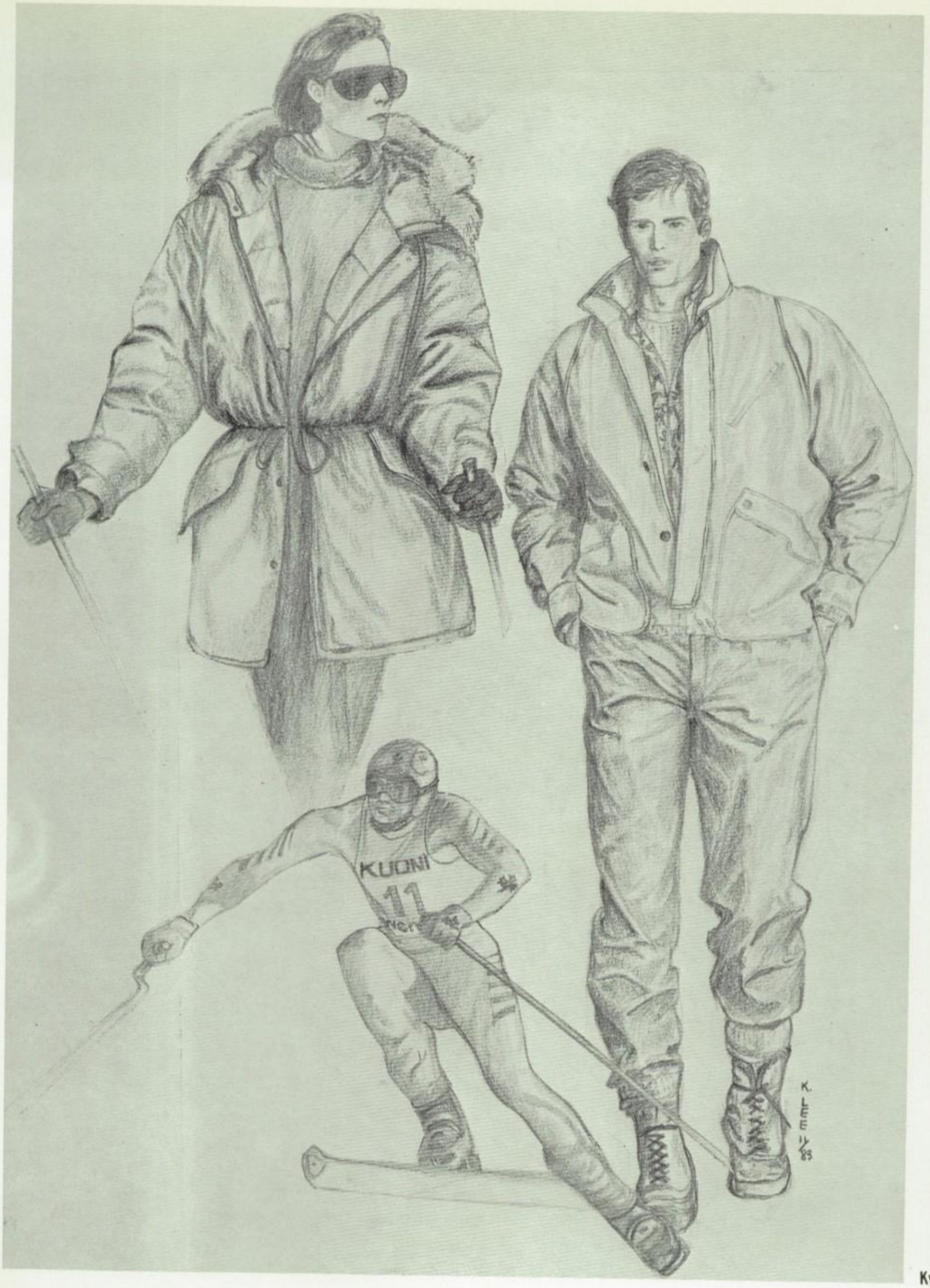
Fashion Illustration

Julio A. Pinargote

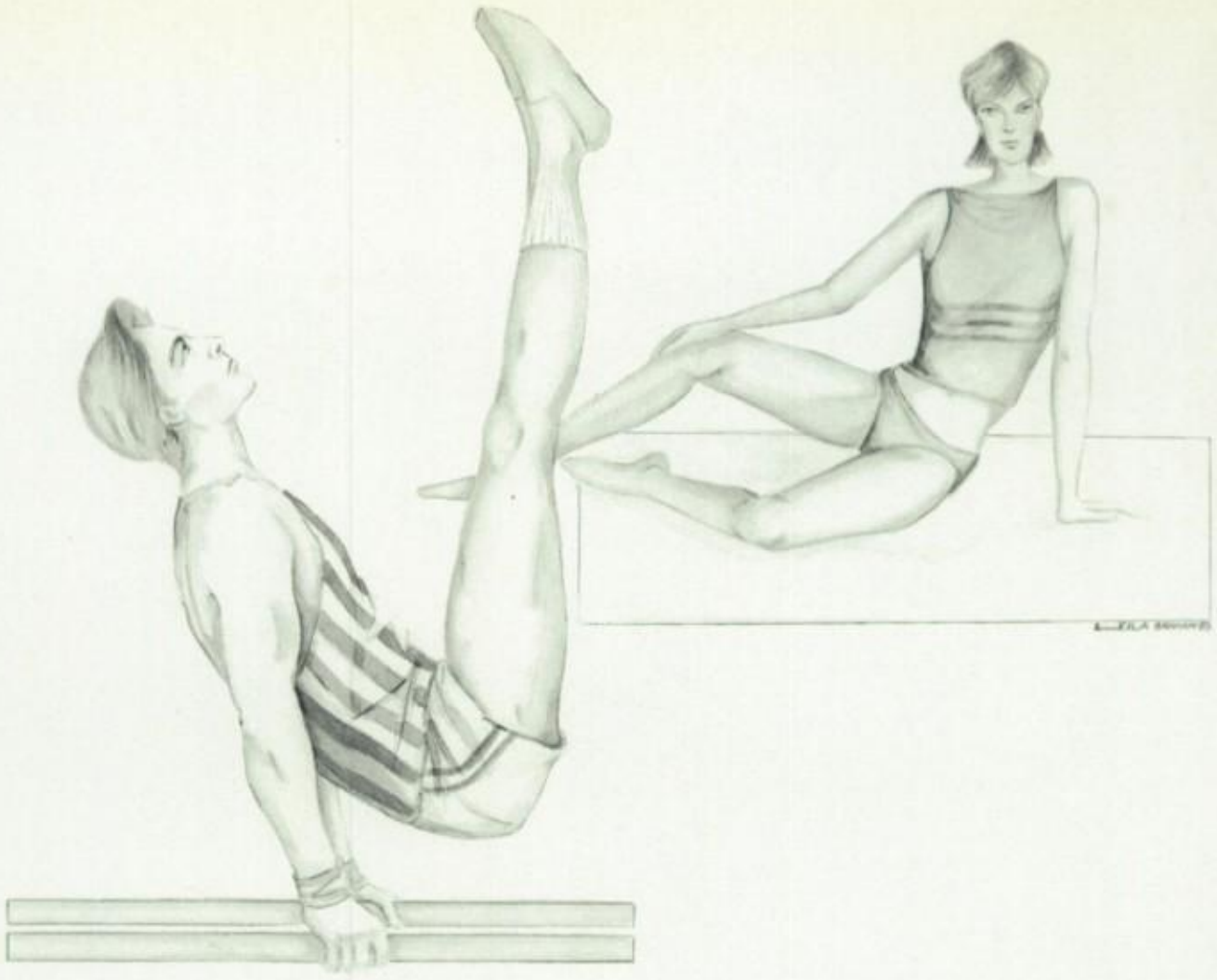
Fashion illustration is here to stay. A look at our newspapers and fashion magazines leaves no doubt of the efficacy and magic splashed across a page in line and wash. No photographs, however superbly modeled, lit and shot, can match the spontaneity and verve of the fashion illustrator's hand. A flair for fabrics, folds, and faces in fresh brush work, is still a challenge worth pursuing.

Sali Stern
Teacher of Fashion Illustration

Dionne M. McDonald



Kyung S. Lee



Leila A. Braham

Mary Chin

Janice R. Choen

Elisette Quinones

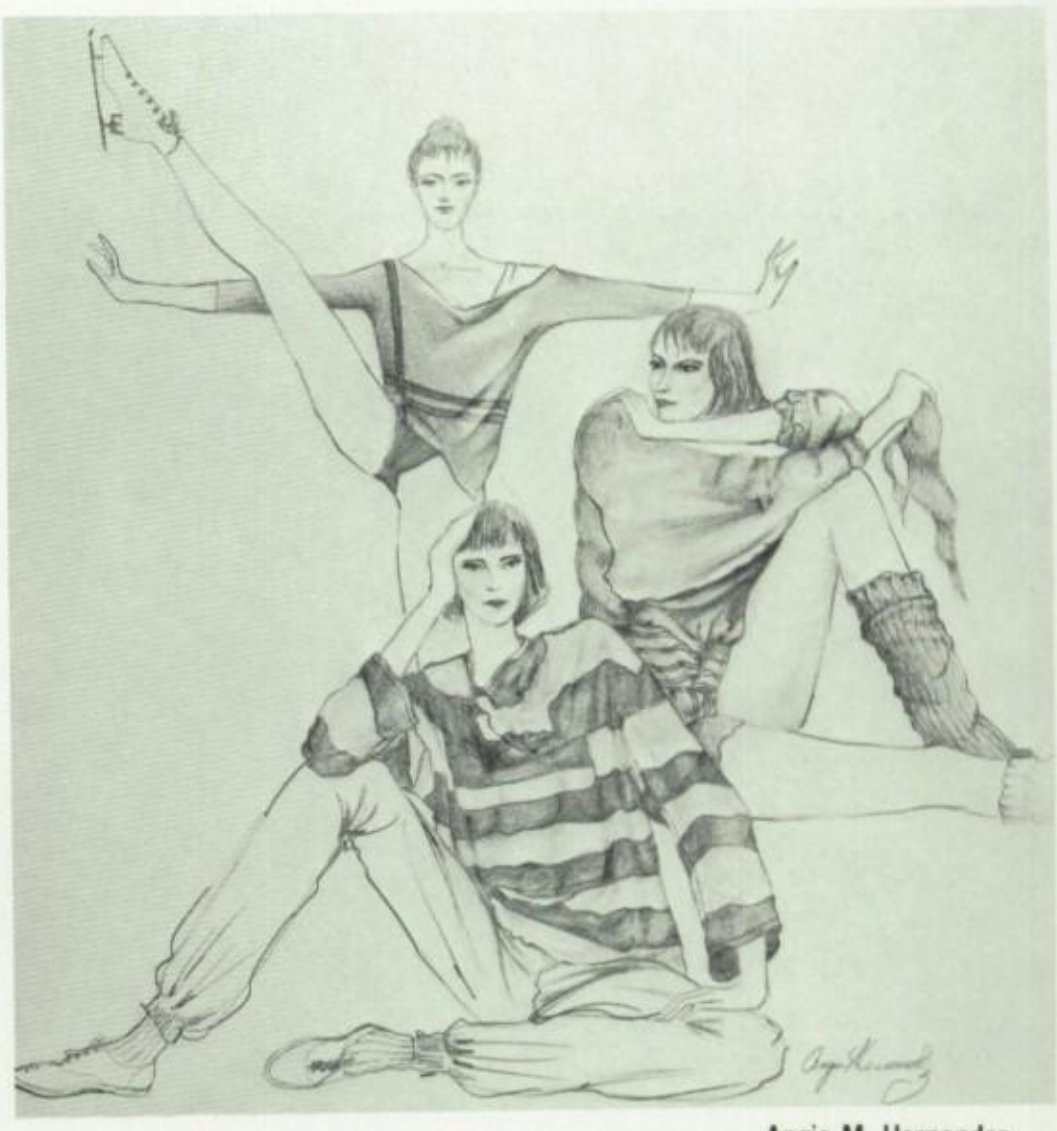
Carolann David

Luis F. Vega

Lisa S. Liebman

Vivian G. Prilick

Dorry E. Siegler



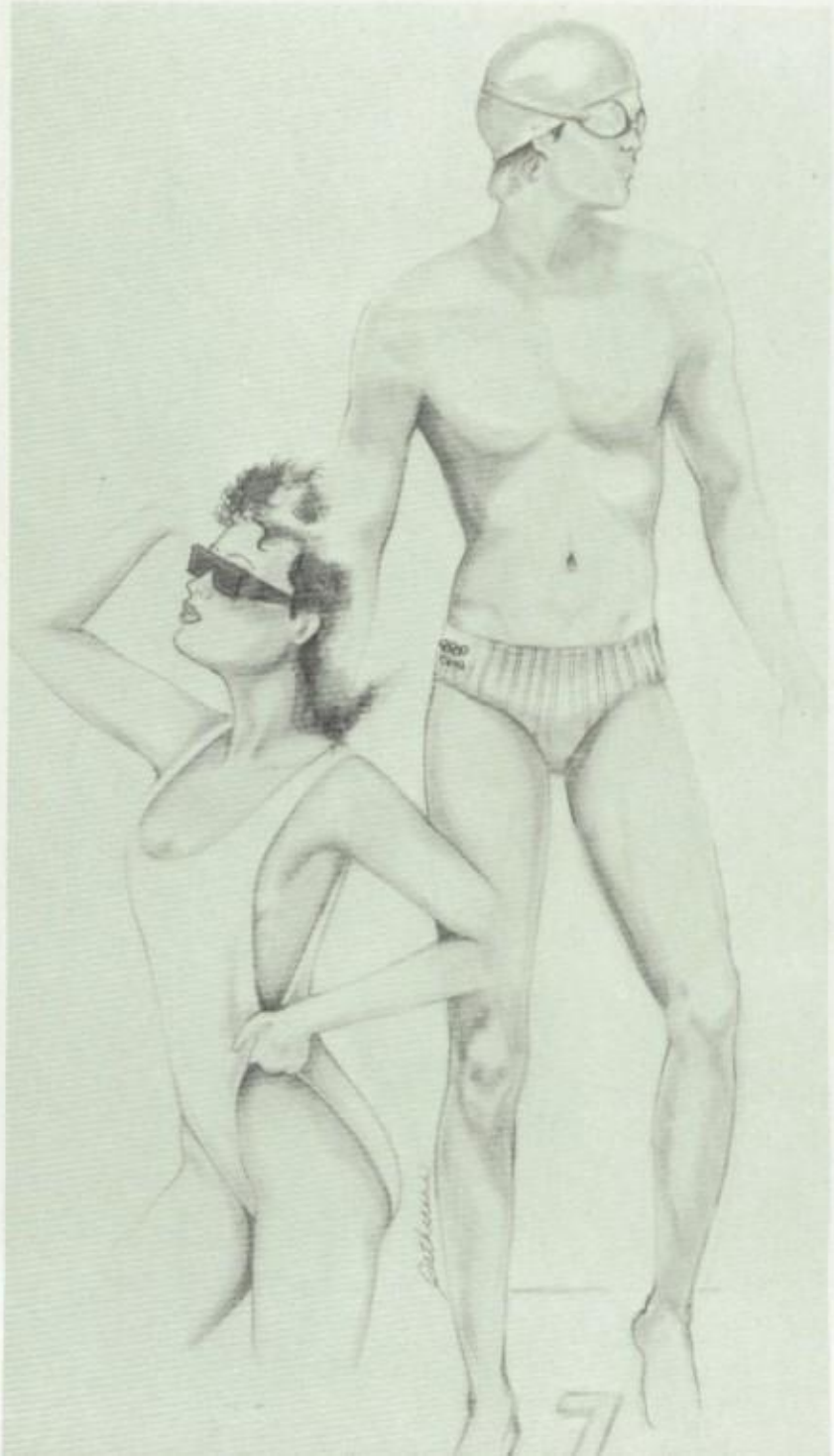
Angie M. Hernandez

Joyce P. Wong

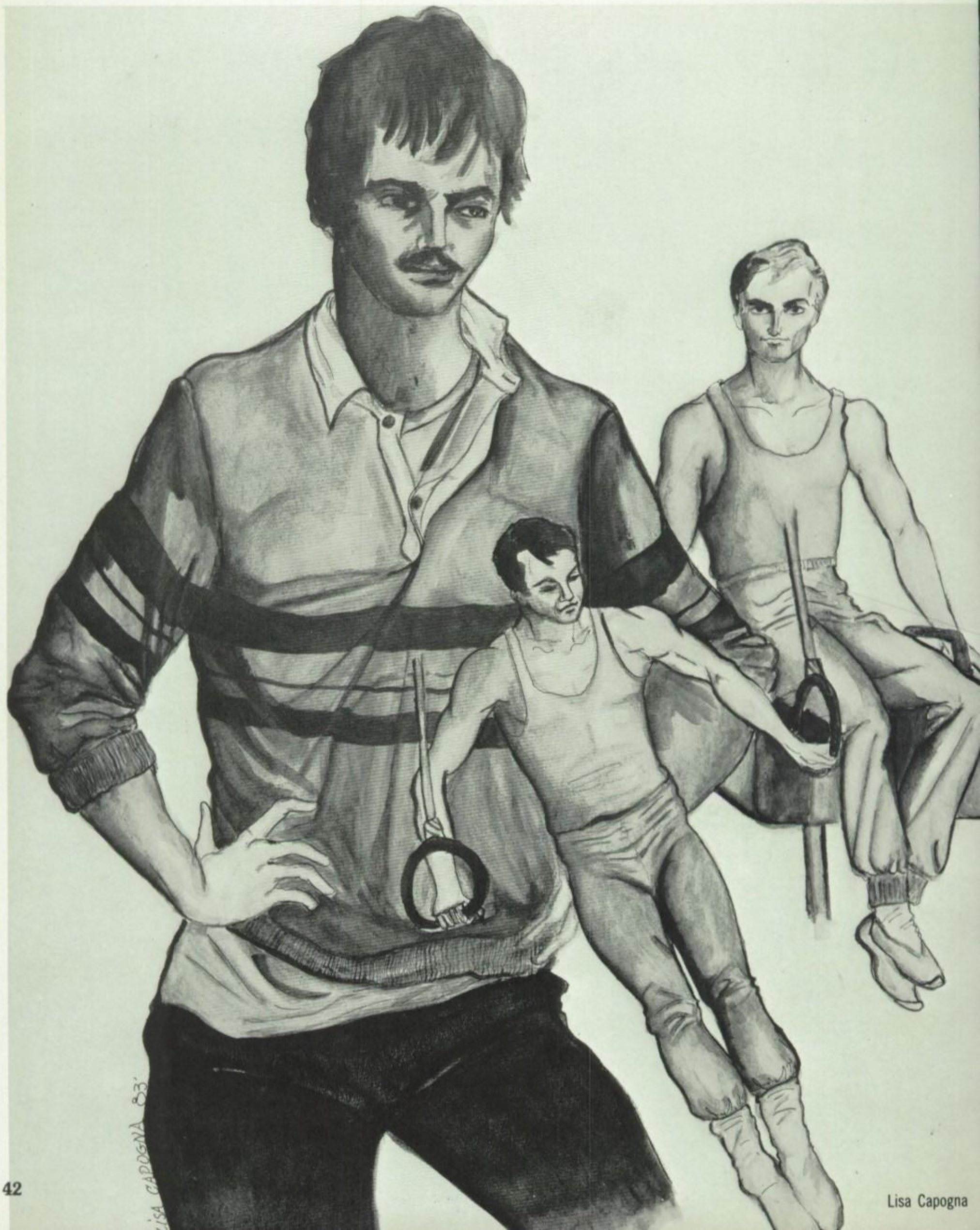
Patricia B. Reyes

Kiki K. Aravidis

Crystal Y. Collins

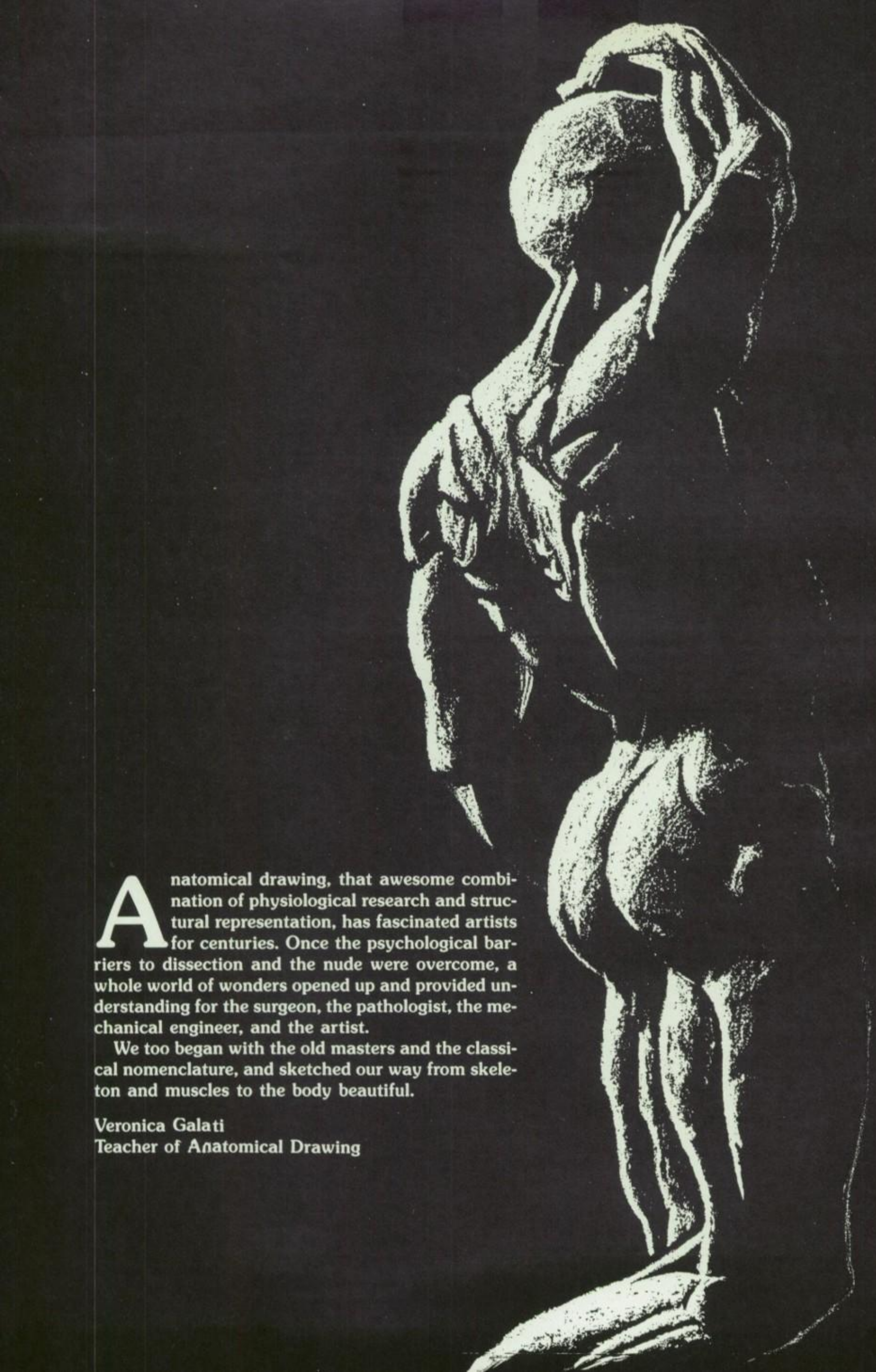


Catherine C. Courtlandt



Lisa Capogna

Anatomical Drawing

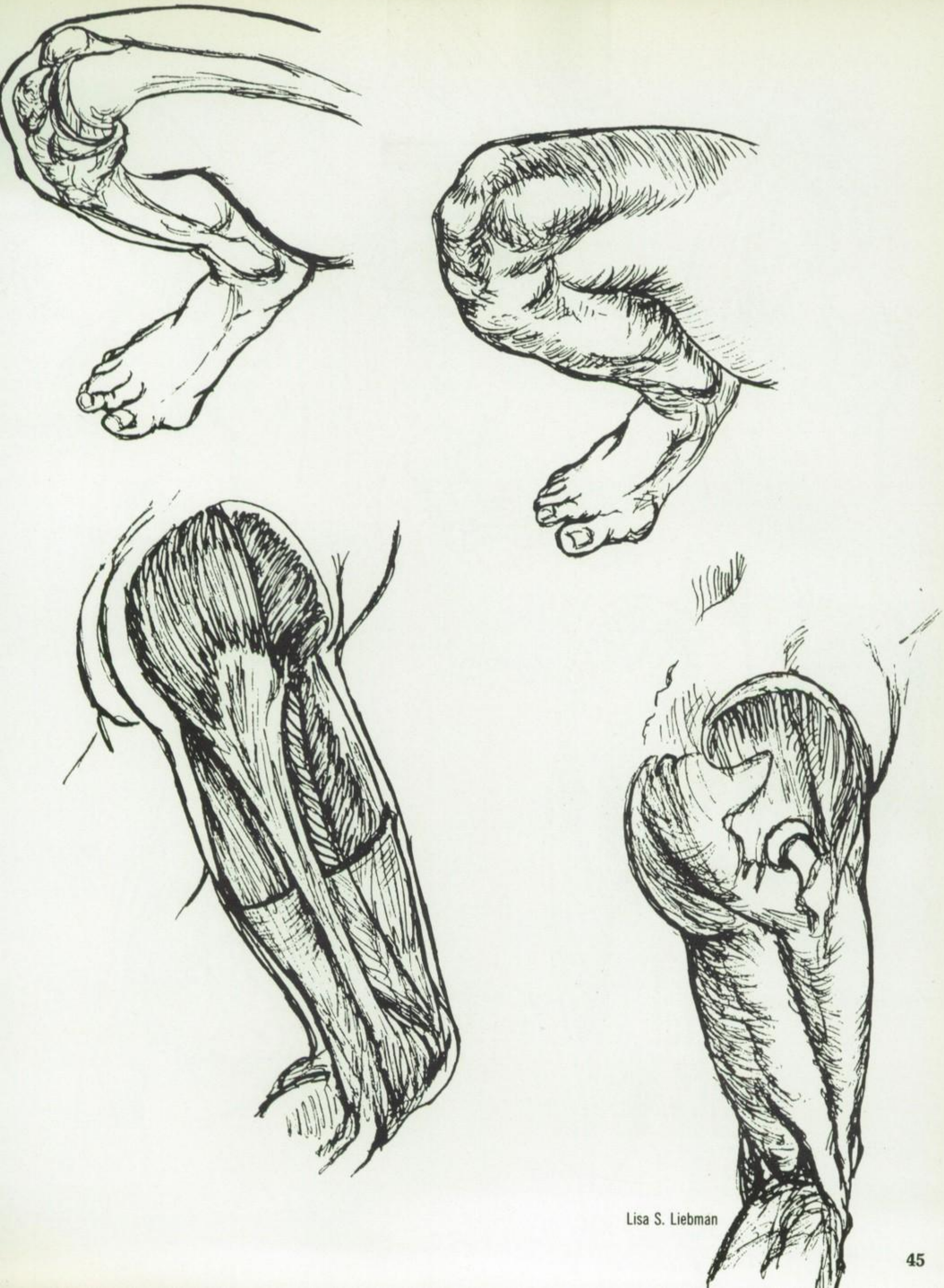


Anatomical drawing, that awesome combination of physiological research and structural representation, has fascinated artists for centuries. Once the psychological barriers to dissection and the nude were overcome, a whole world of wonders opened up and provided understanding for the surgeon, the pathologist, the mechanical engineer, and the artist.

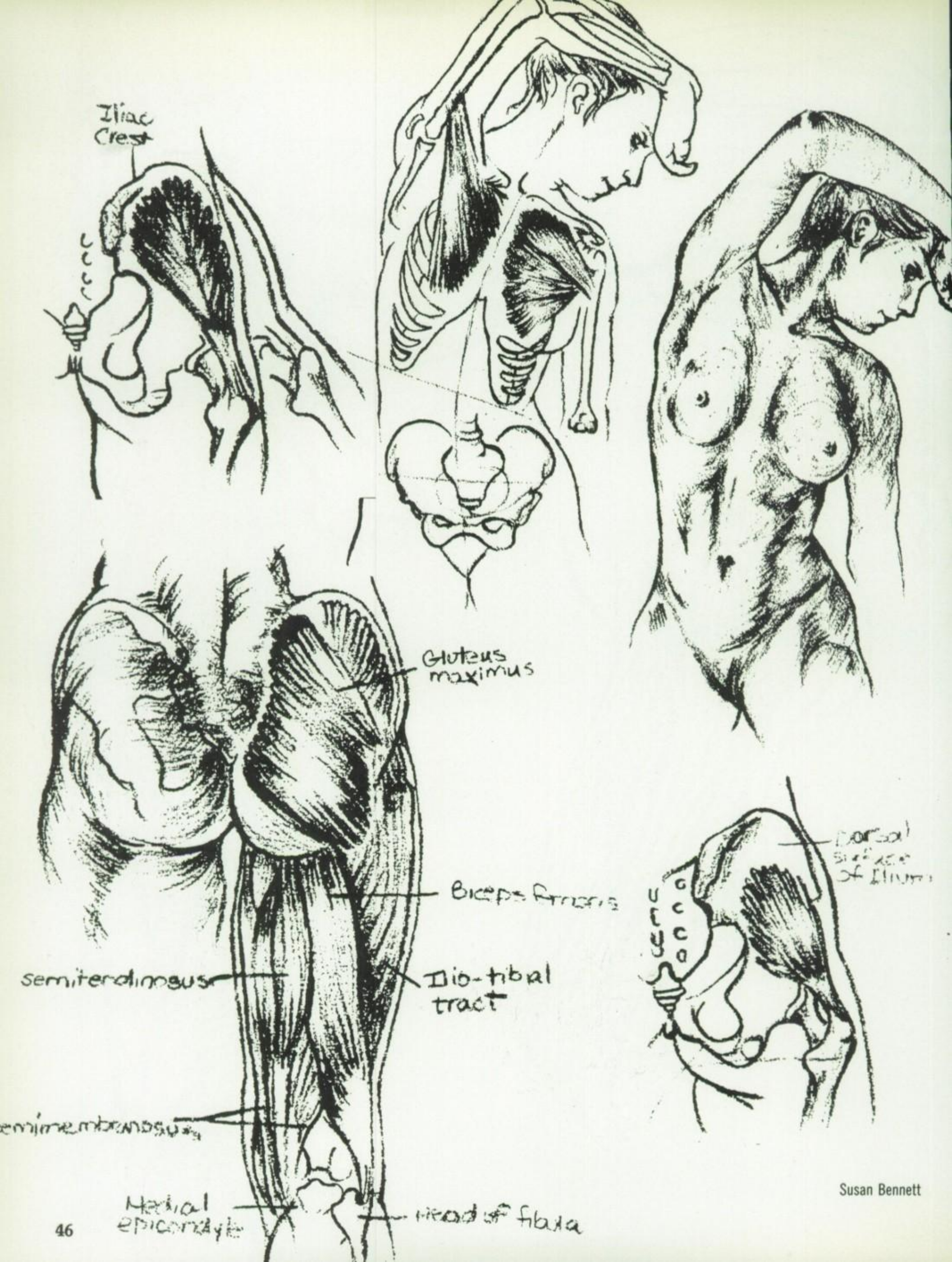
We too began with the old masters and the classical nomenclature, and sketched our way from skeleton and muscles to the body beautiful.

Veronica Galati
Teacher of Anatomical Drawing

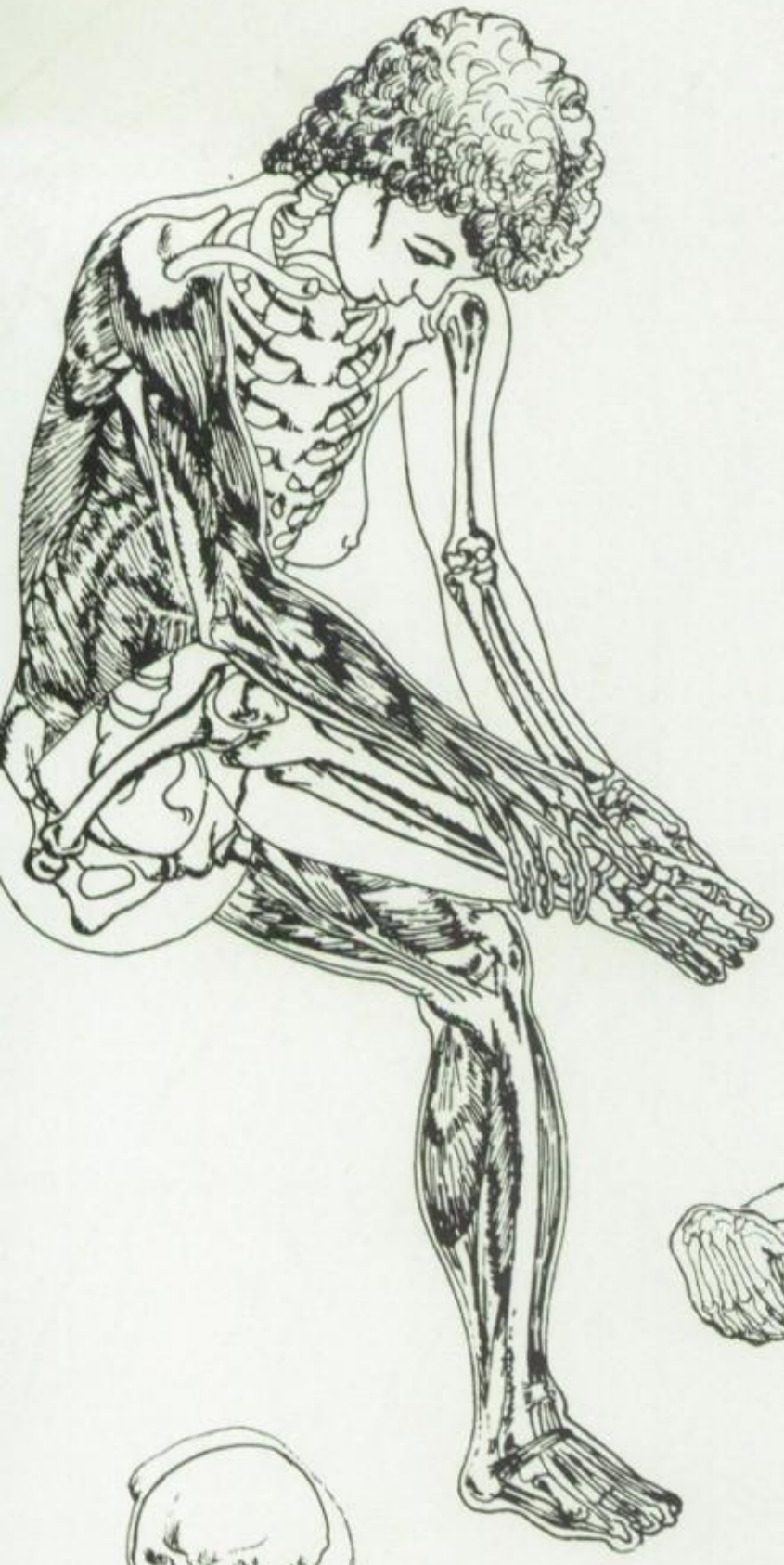
William Vazquez



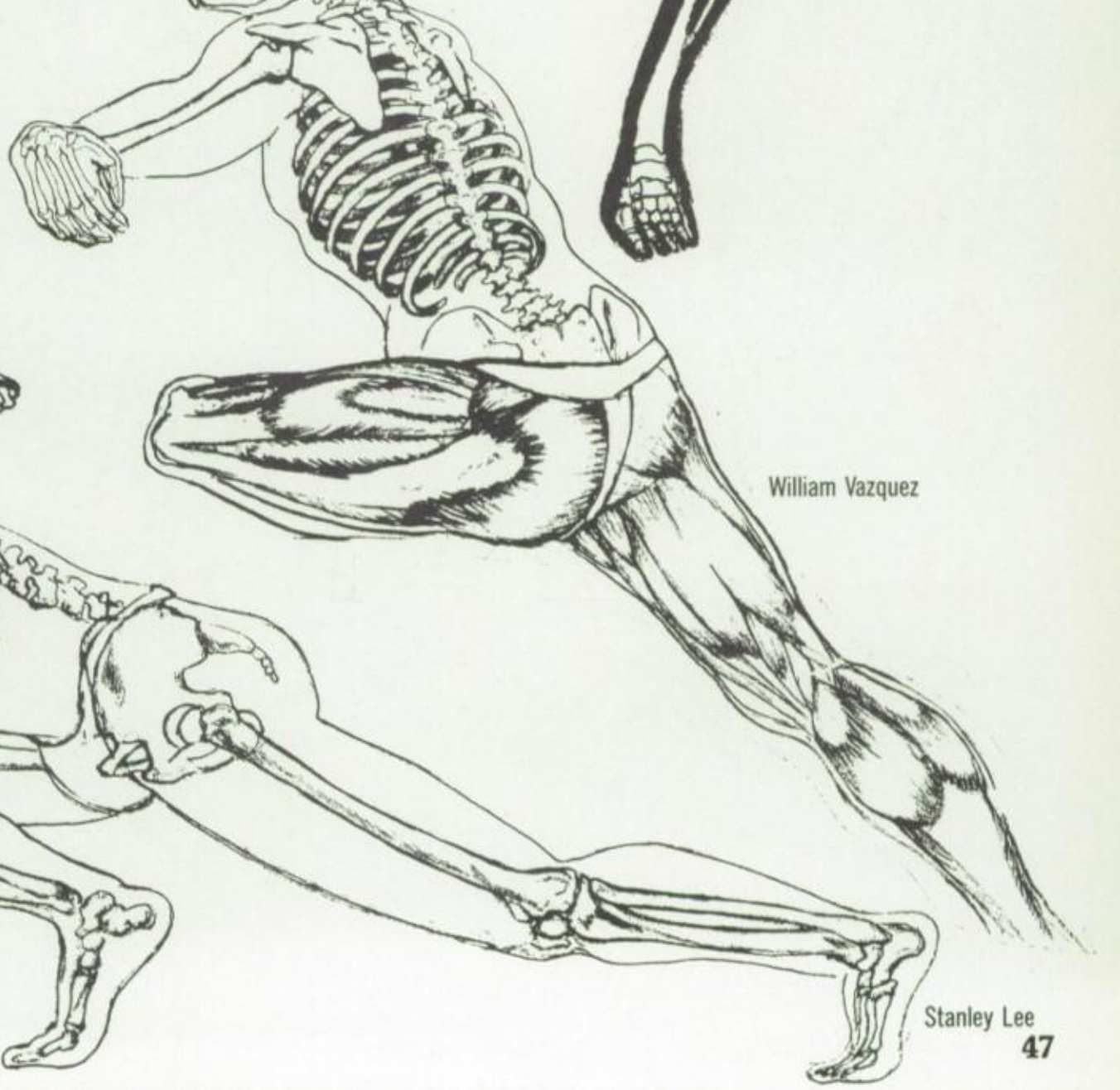
Lisa S. Liebman



Susan Bennett

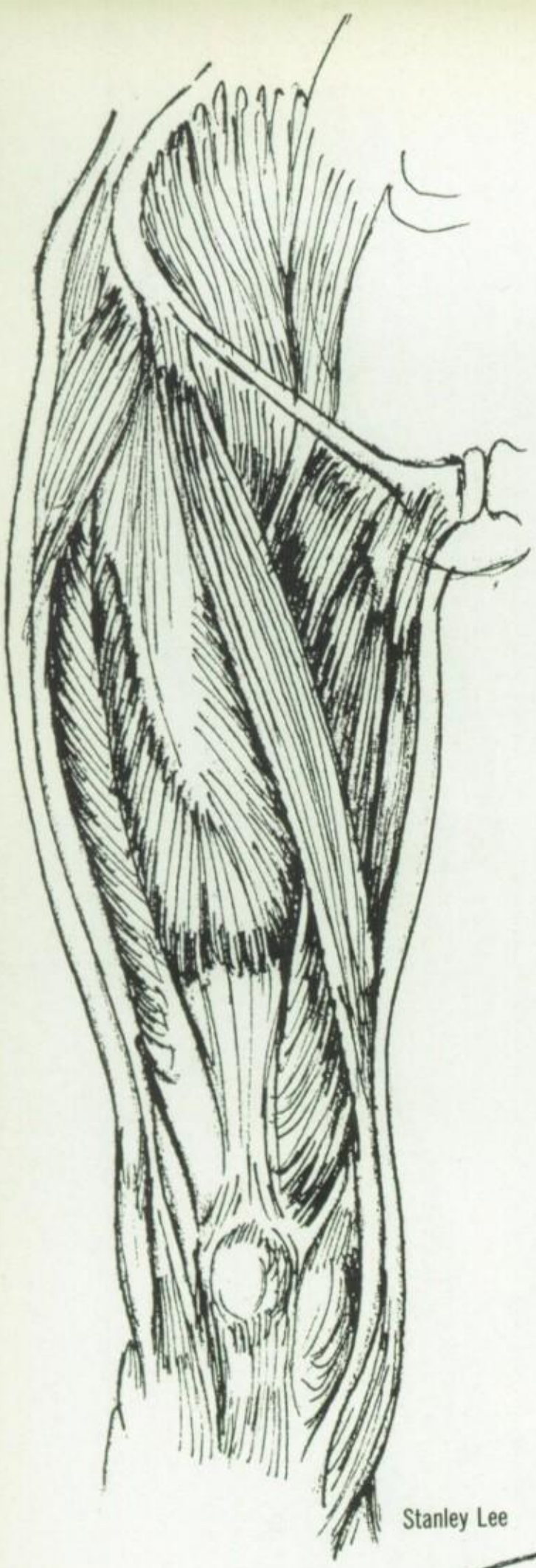


Clarence G. Latty



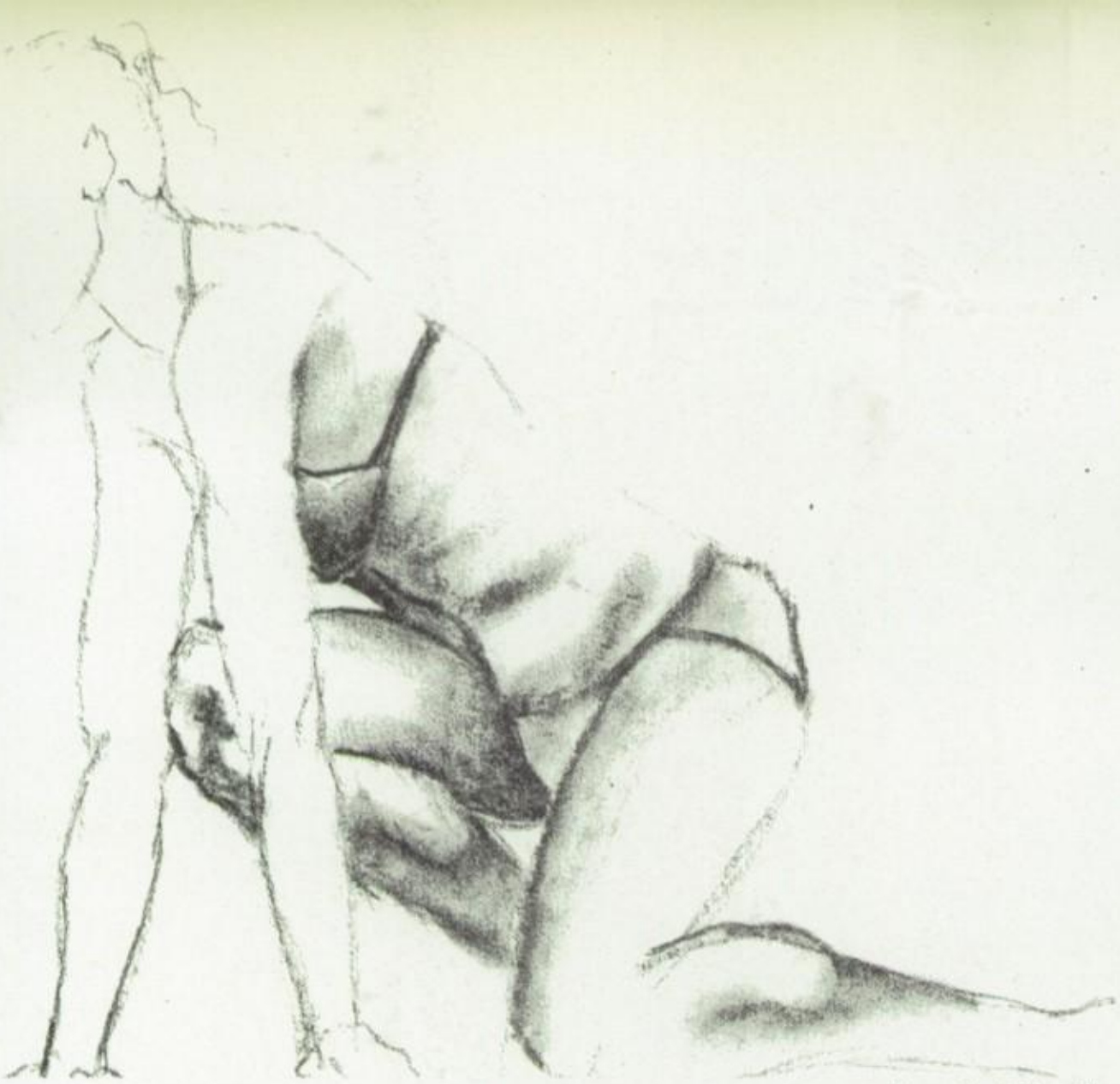
William Vazquez

Stanley Lee



Dionne M. McDonald

Stanley Lee



Dionne M. McDonald

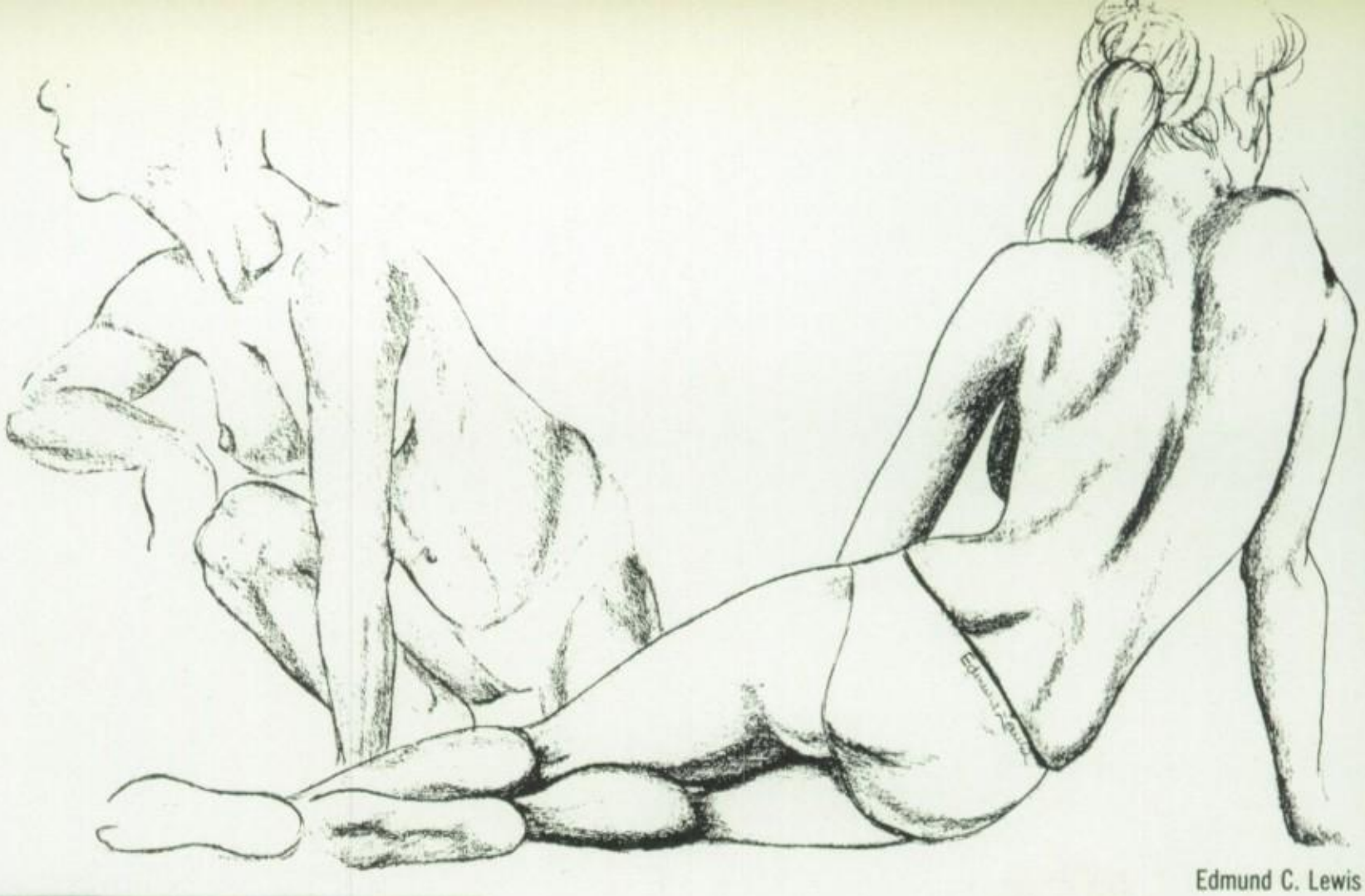
Lisa Liebman

William Cordero

FROM MICHELANGELO'S
STUDIES —

DANIEL MARR

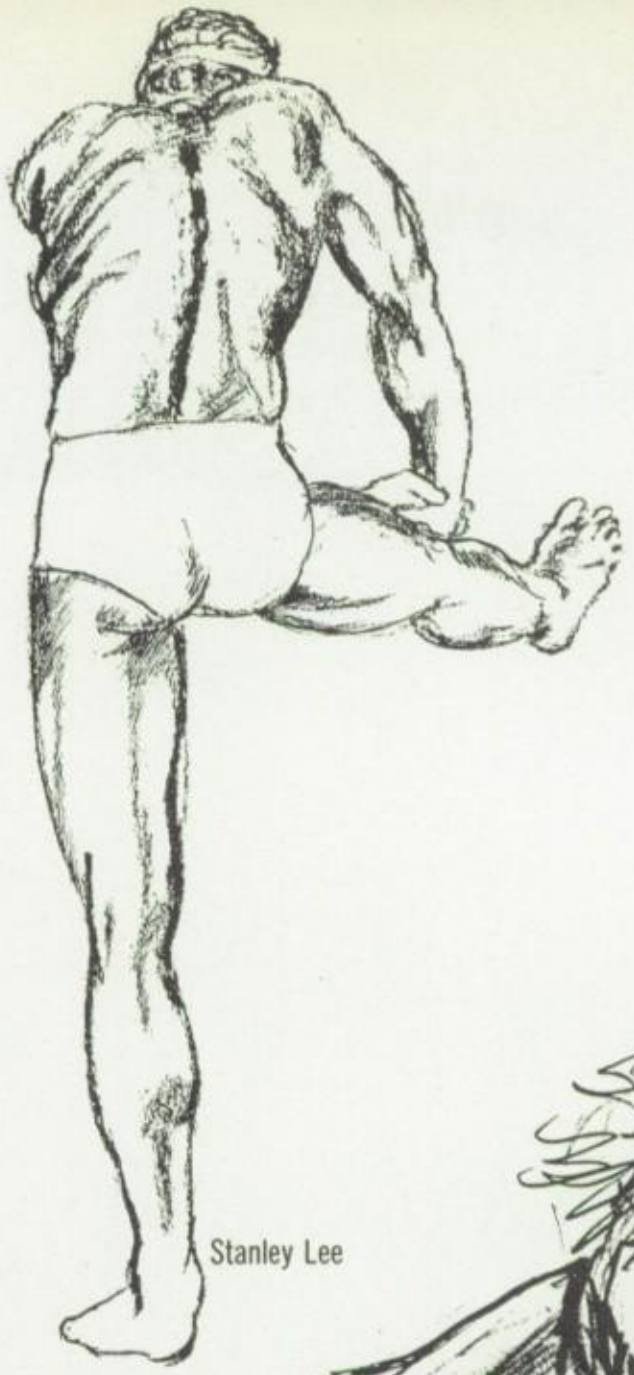
William Vasquez



Edmund C. Lewis

Jose M. Santiago

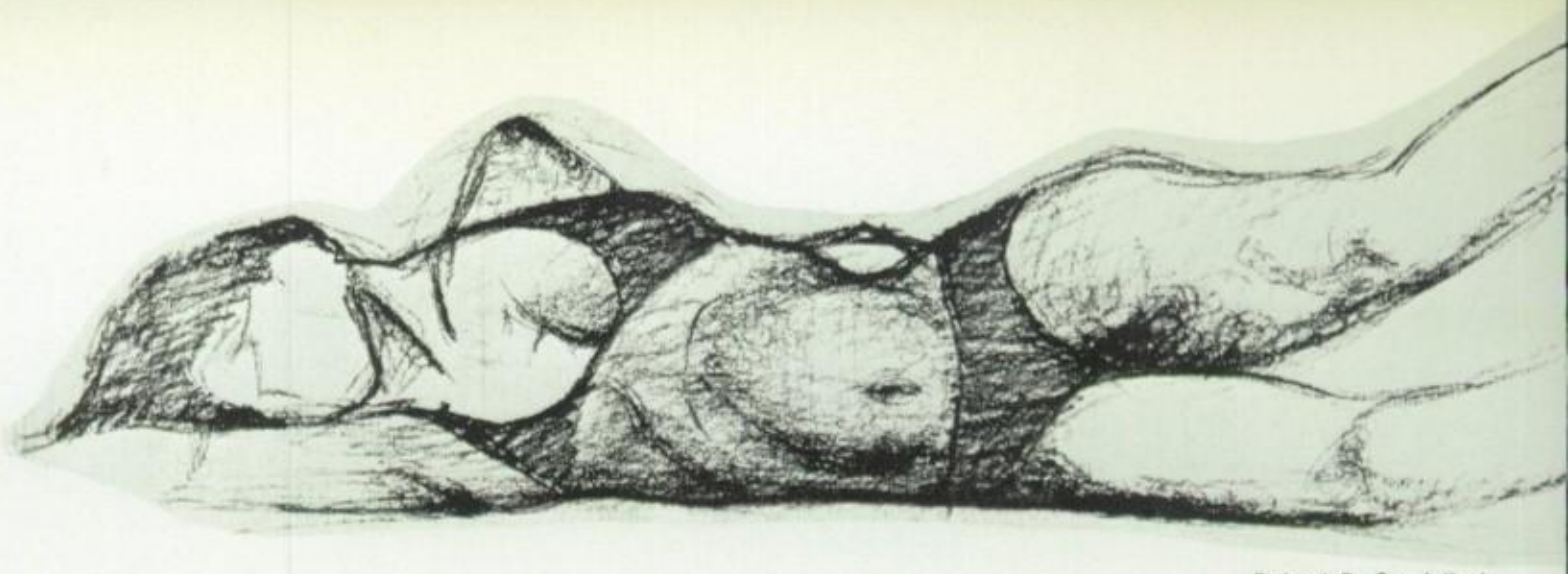
Lisa Liebman



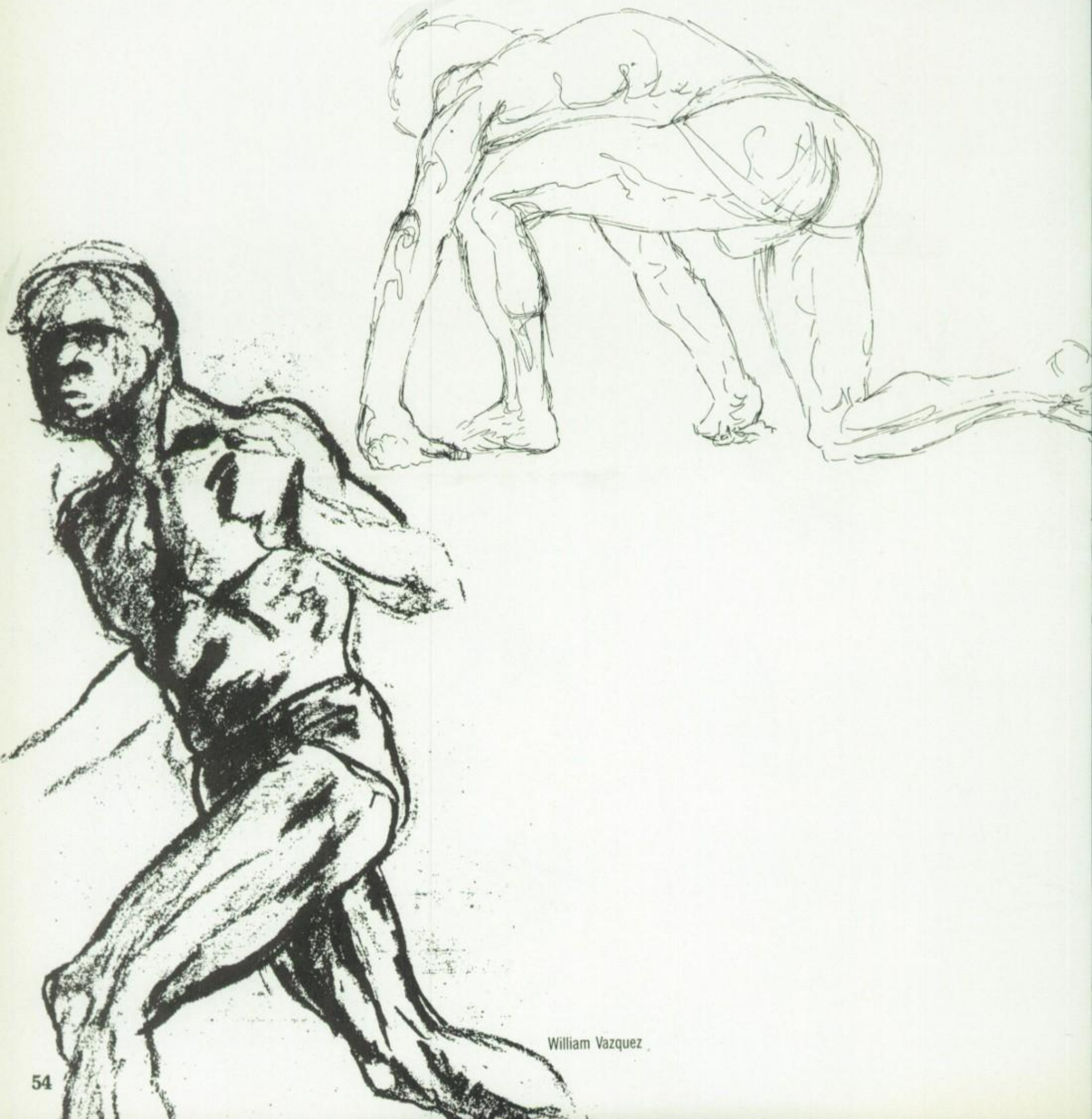
Stanley Lee

Jose M. Santiago

Christopher F. Ramoutar



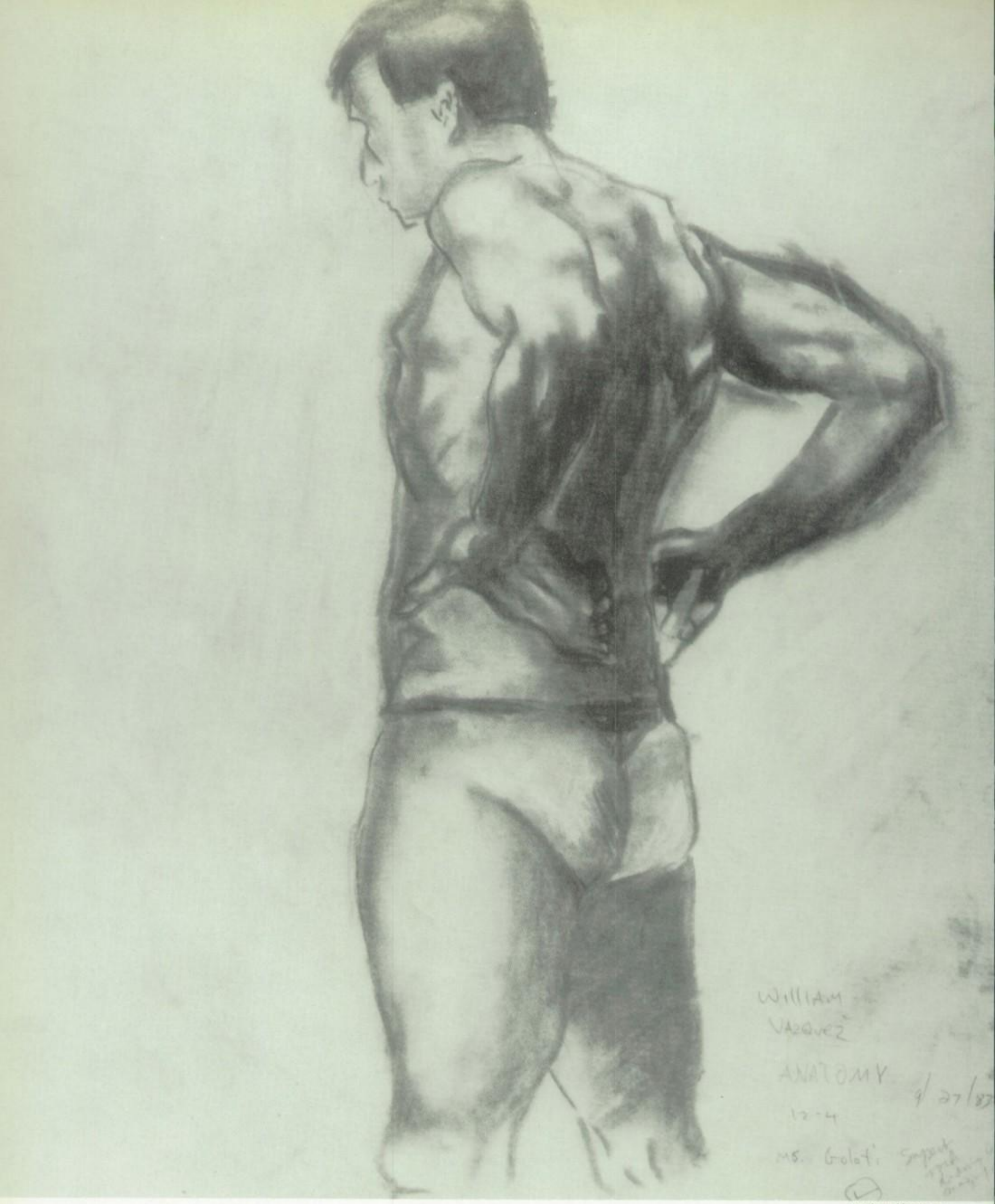
Robert D. Scudellari



William Vazquez

Curvan Corbin

William Cordero



William Vazquez

Curvan Corbin

The Lumbar Region is located in the lower part of the back
The Lumbar Vertebral causes the twist and motion of the
waist in flexion and extention

John Lee

JUNE

sun.	mon.	tues.	wed.	thur.	fri.	sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Stephen W. Crespo

MAY

sun.	mon.	tues.	wed.	thur.	fri.	sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
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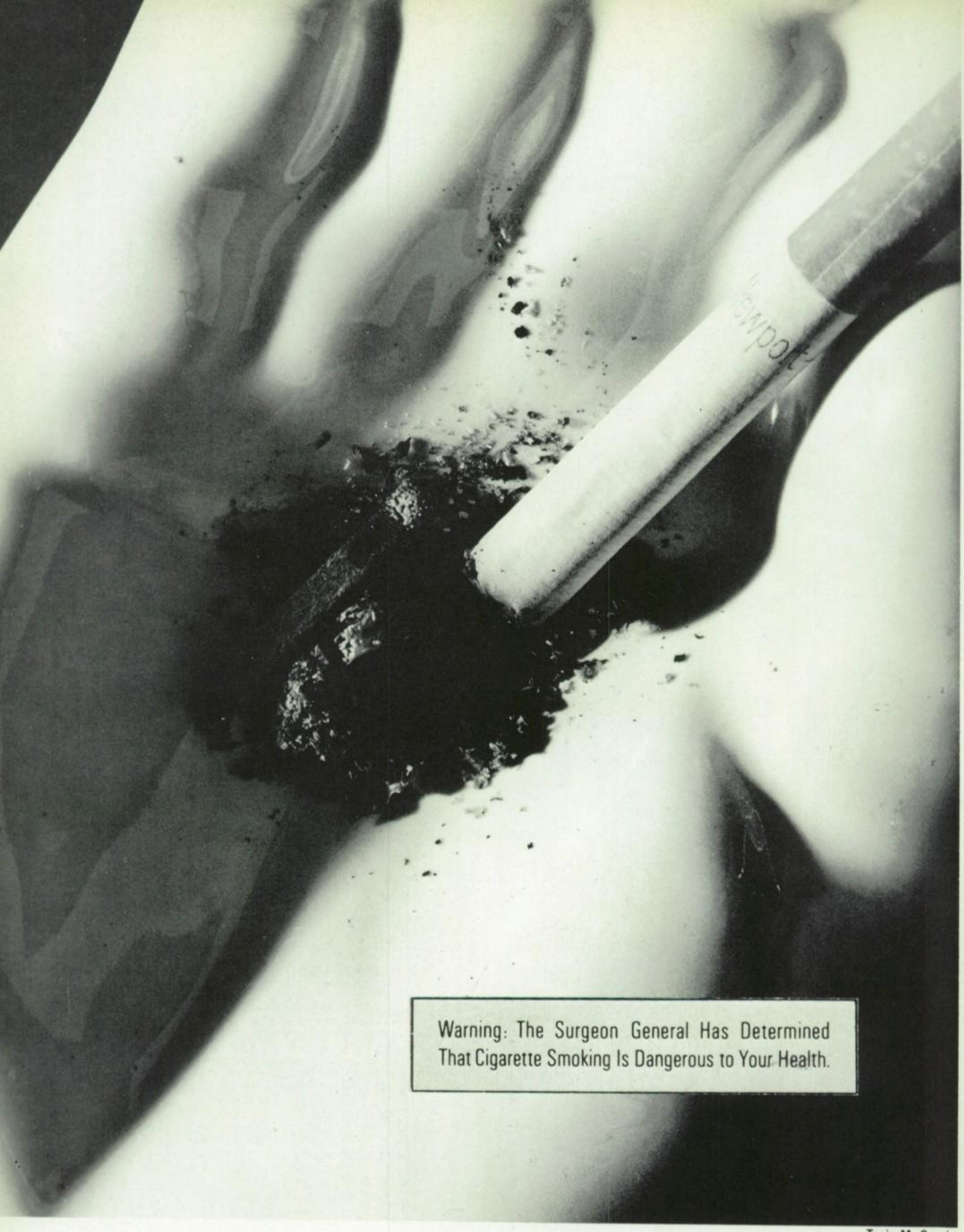
29	30	31				

Stephen W. Crespo



Tania M. Garcia

Package Design

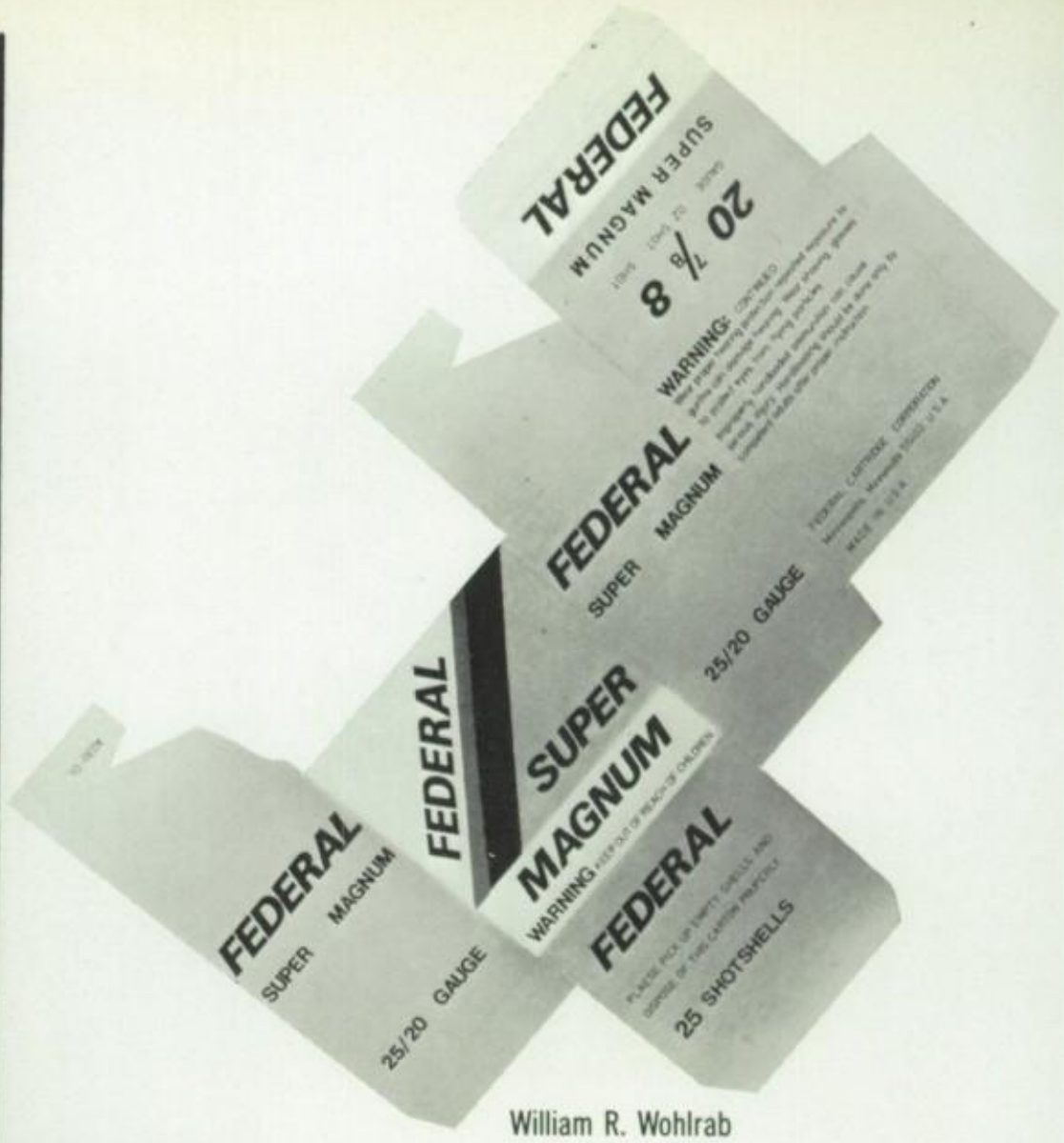
This year as in the past, Package Design students have been fortunate to receive the generous support, both material and spiritual, of The Greater New York Folding Box and Display Manufacturers Association.

Students compete for cash prizes and the intrinsic honor of winning in various categories including Drugs and Cosmetics, Foods, Unique Design and Construction and a General Category.

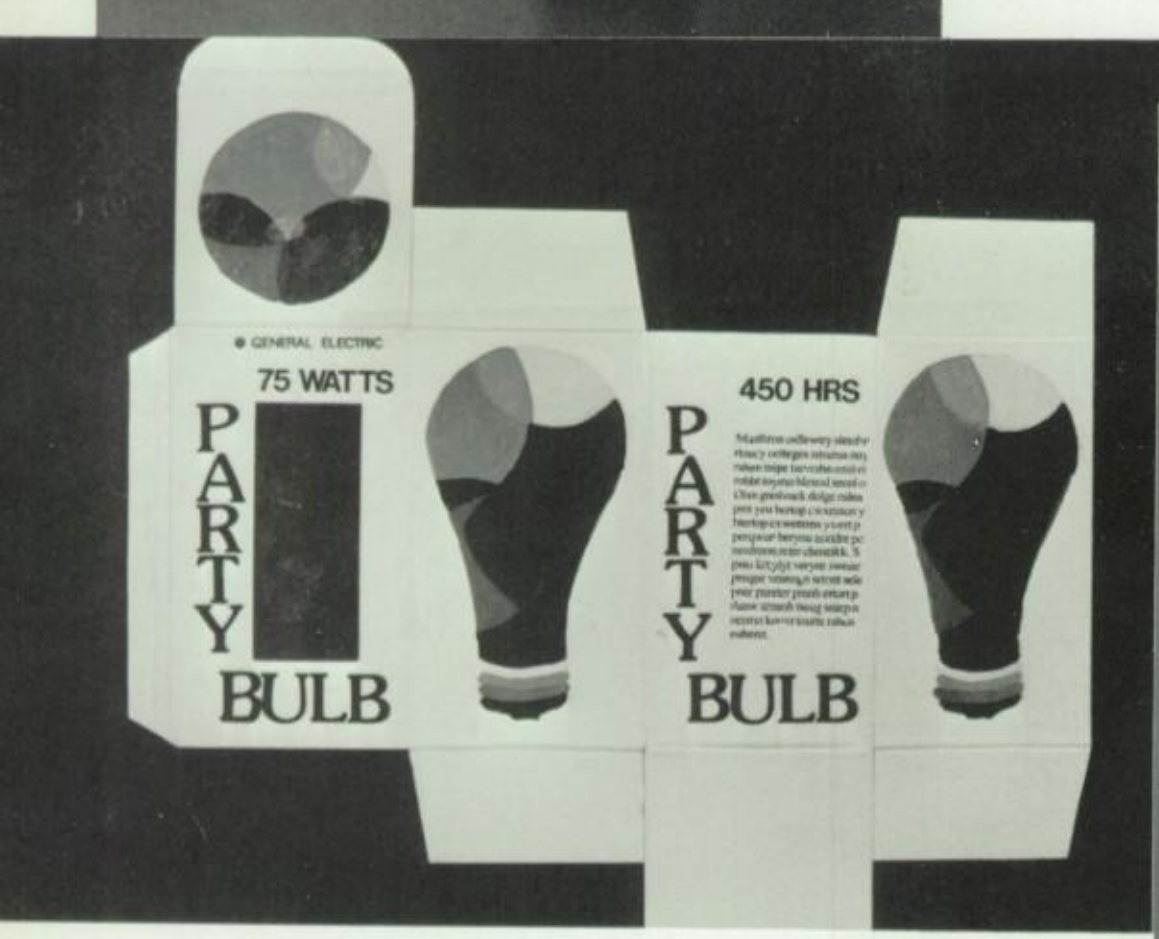
In a highly competitive marketplace it is increasingly the packaging of a product that determines the consumer's choice.

Hearty congratulations to my stupendously talented students for their commitment to excellence, and much luck and success in the years ahead.

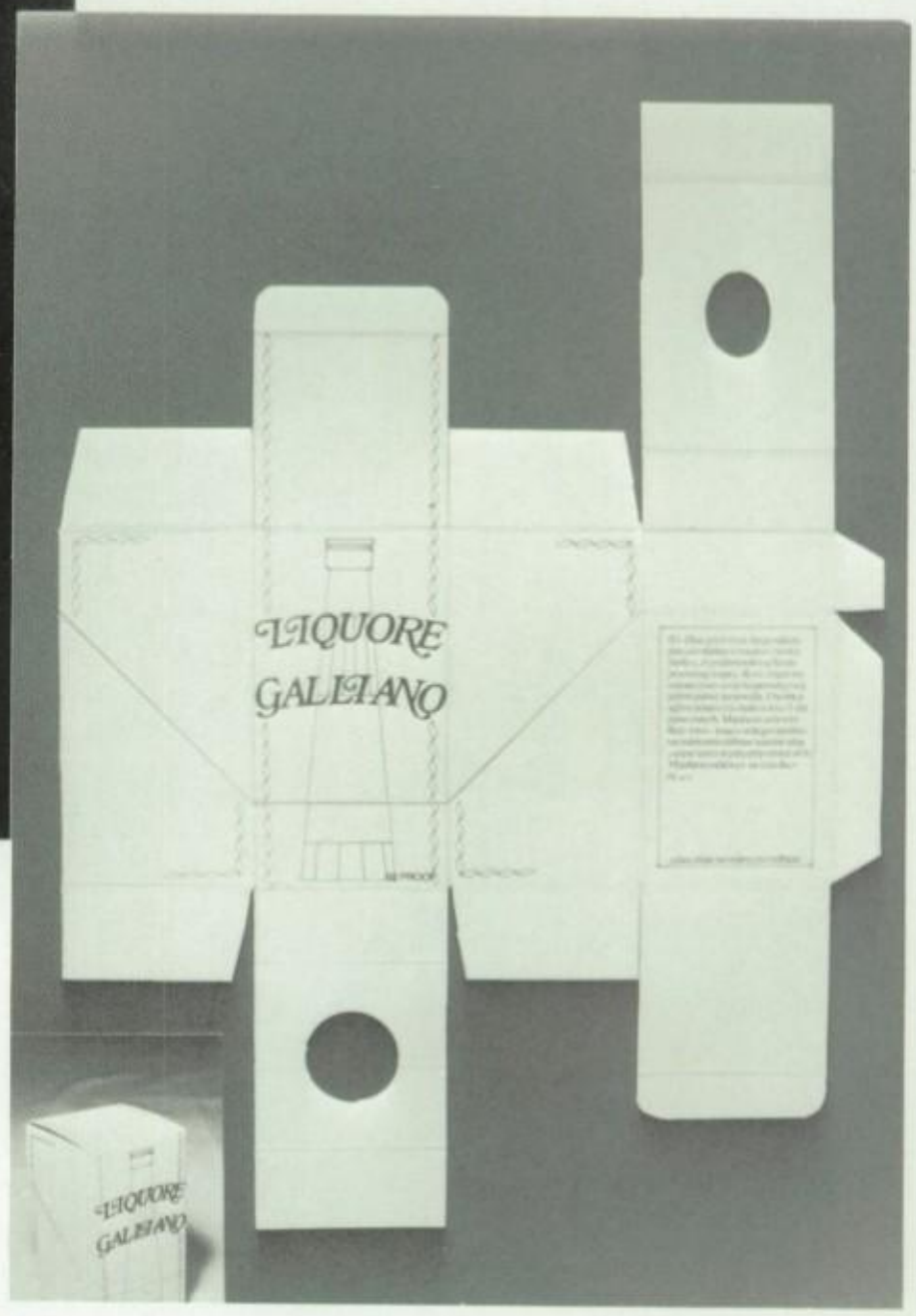
David L. Pakter,
Teacher of Package Design



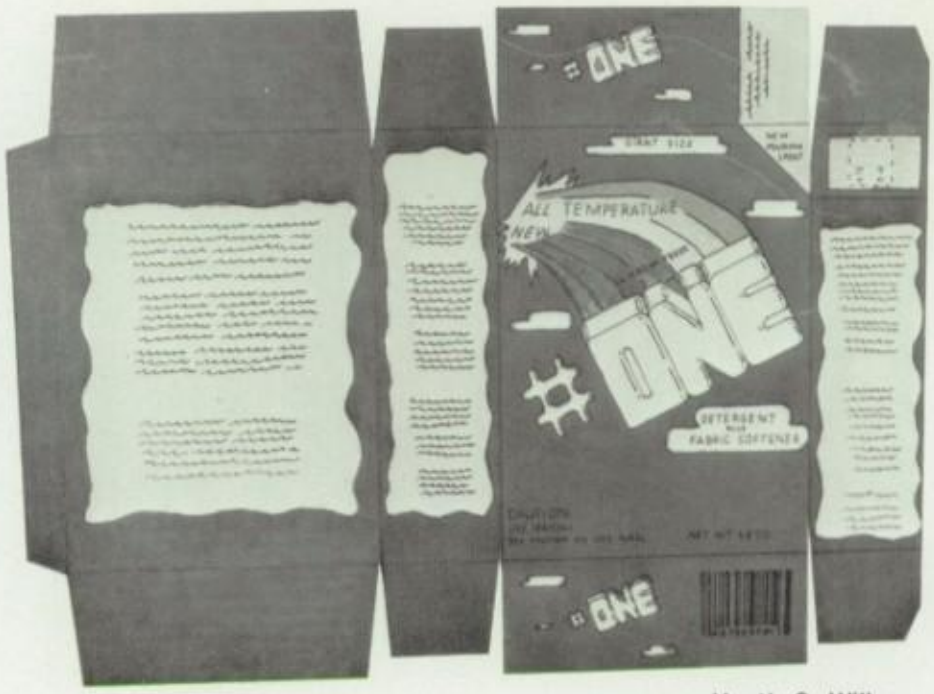
William R. Wohlrab



Antonio Gentile

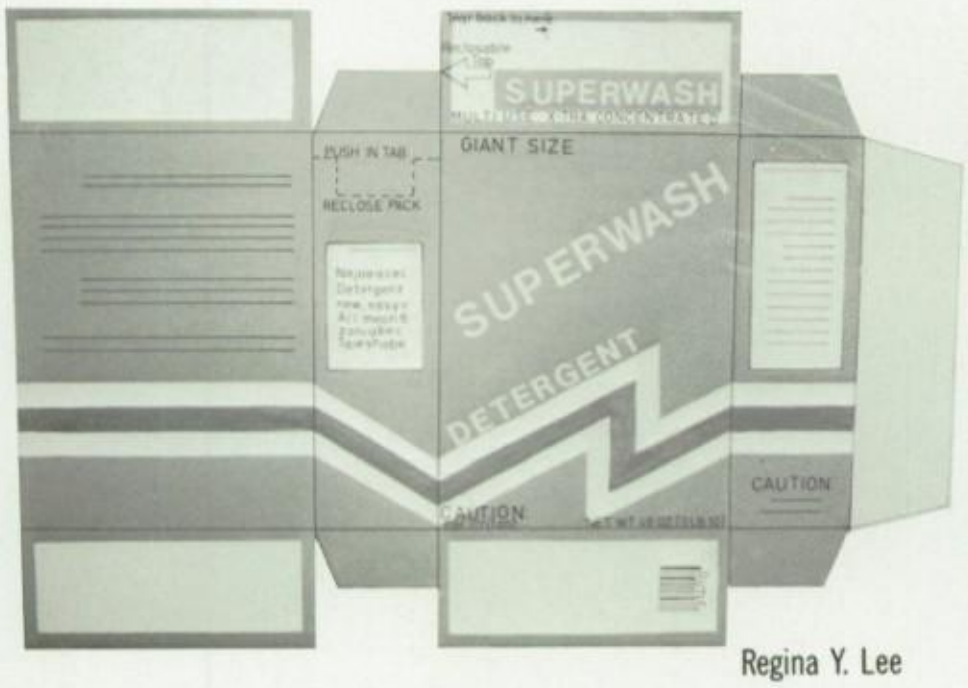


Stephen P. McKay



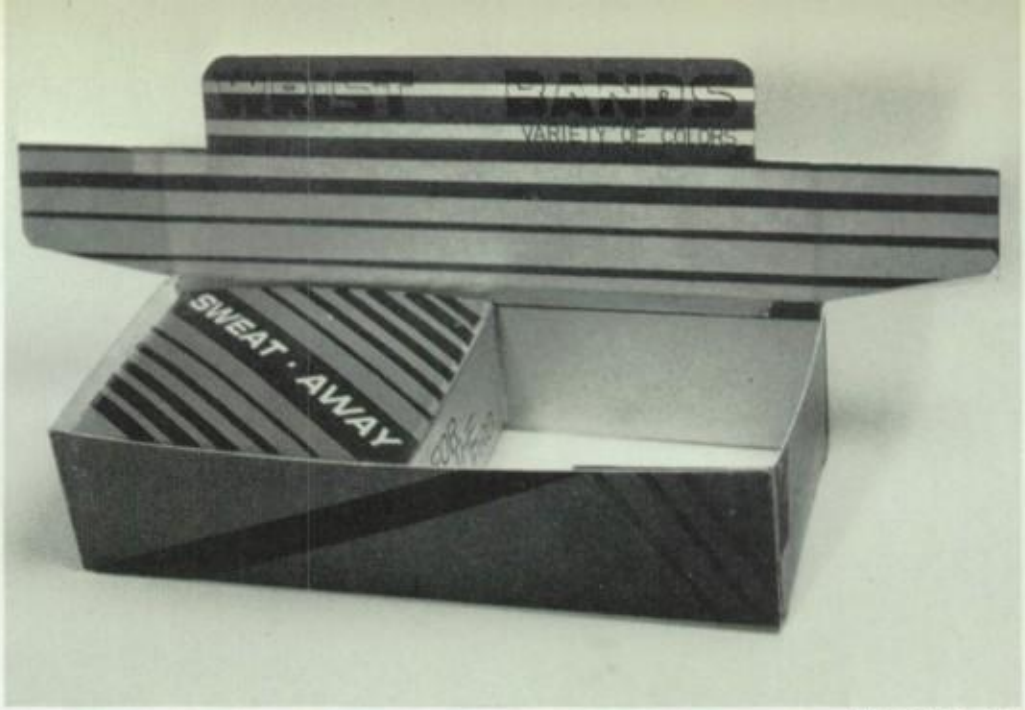
Heath G. Willacy

Darrin C. Amellio

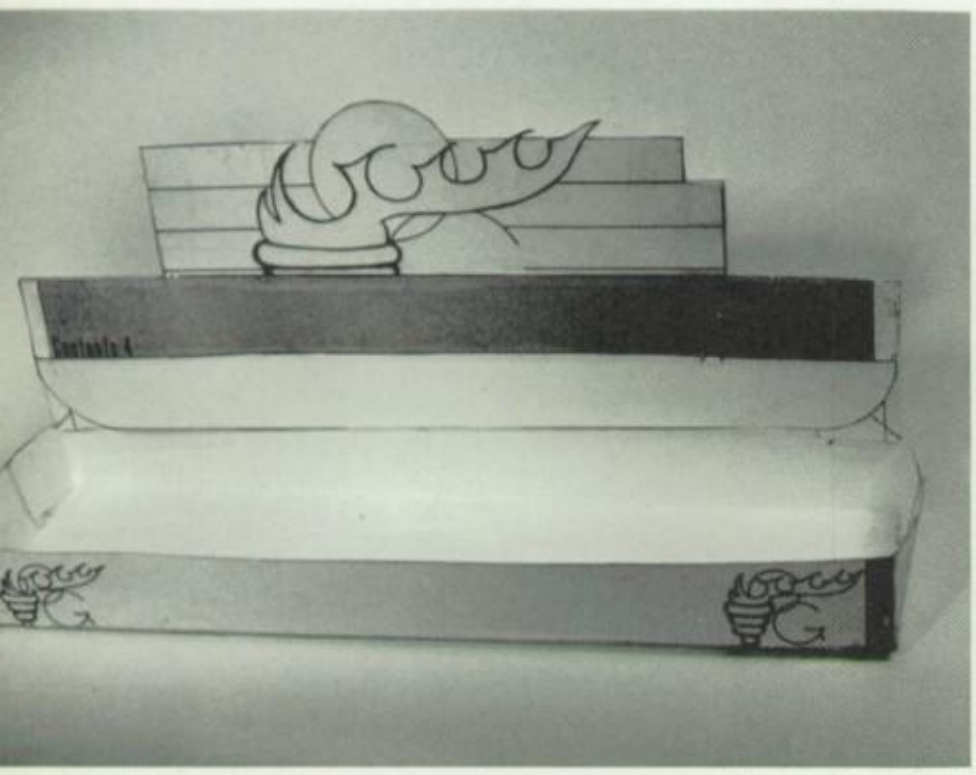


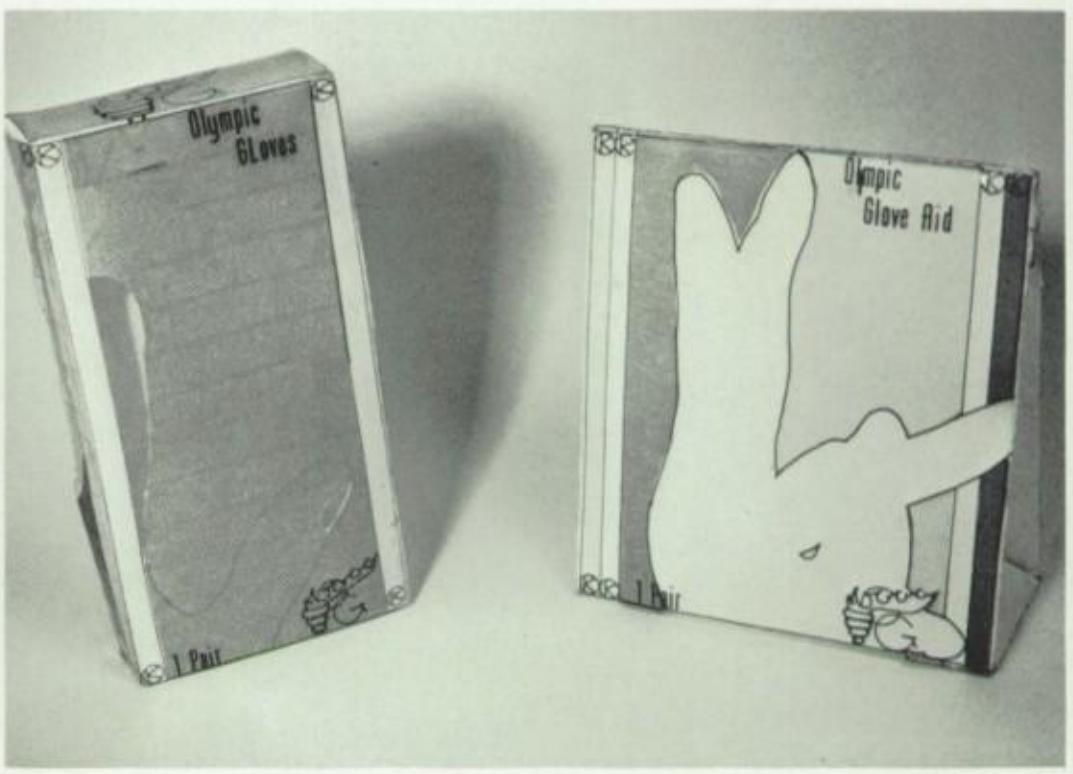
Regina Y. Lee

Michael W. Gottlieb

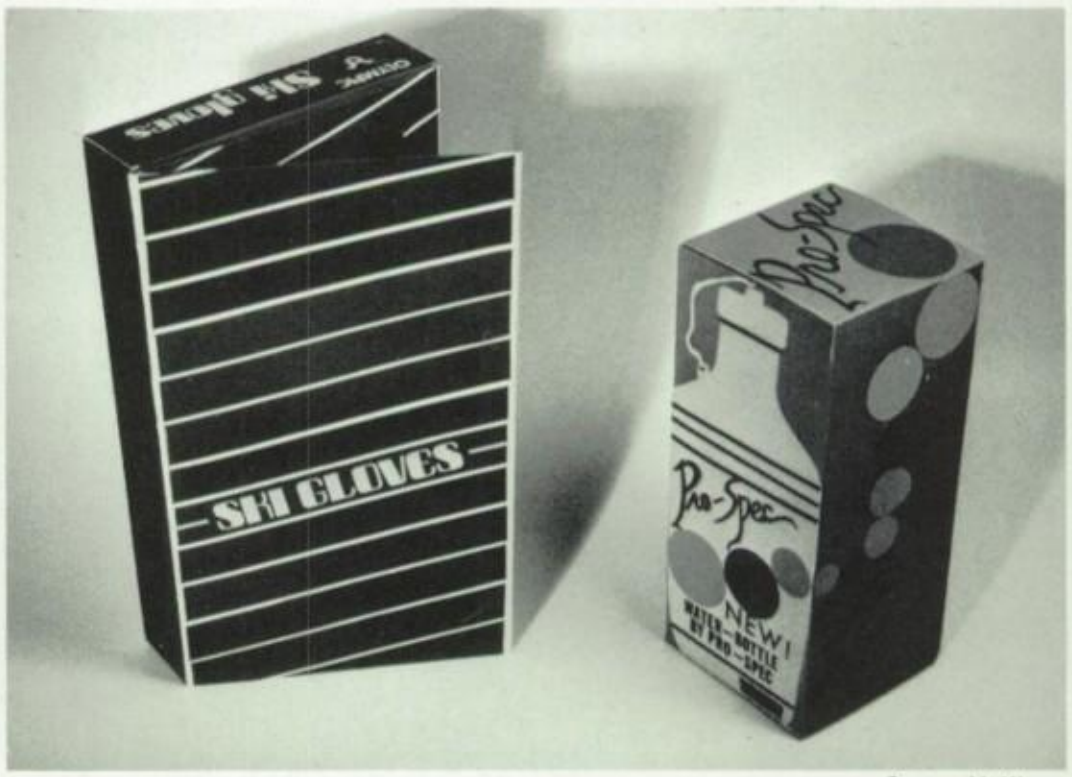


Nancy M. Lee





Kevin Reid



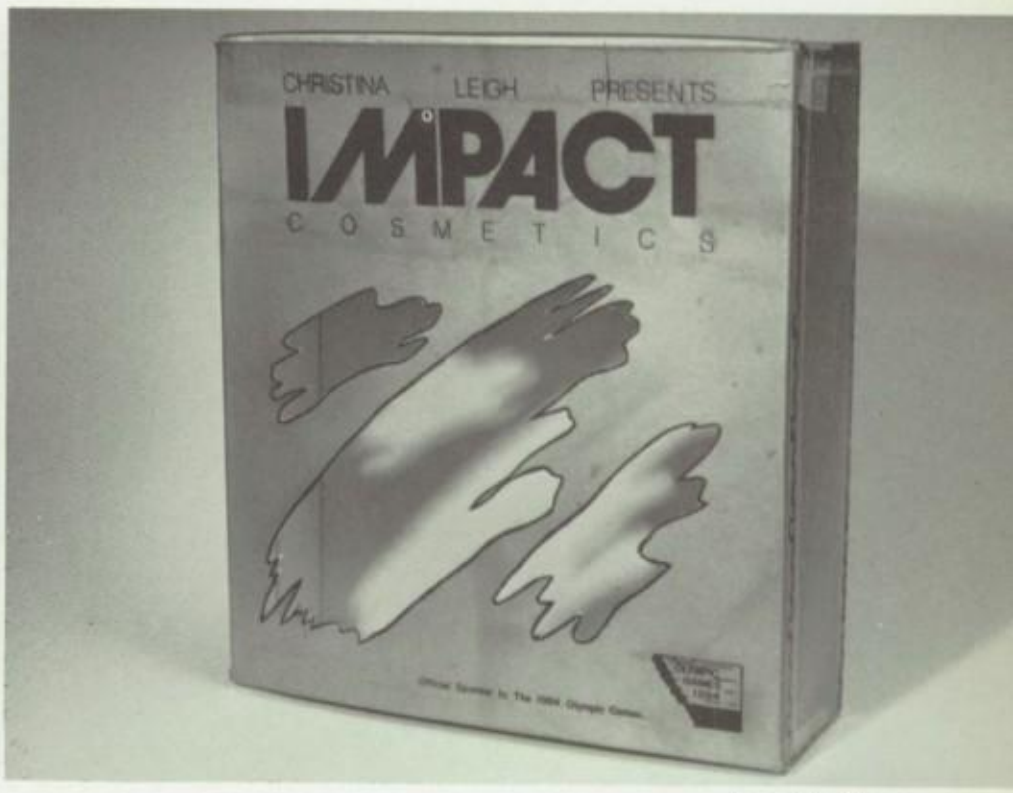
Susan Y. Kim

Matthew E. Tanaka

Irene A. Chucé

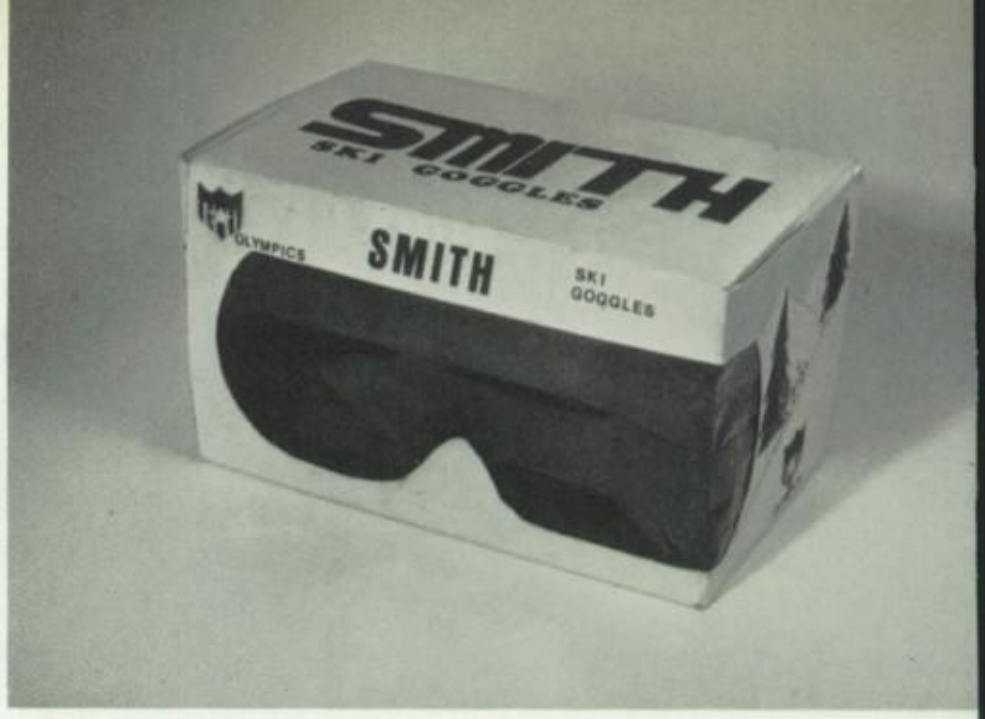
Courtney R. Brown

Julie S. Norflus



Irene A. Chucé

Antonio Gentile



Jose A. Figueroa

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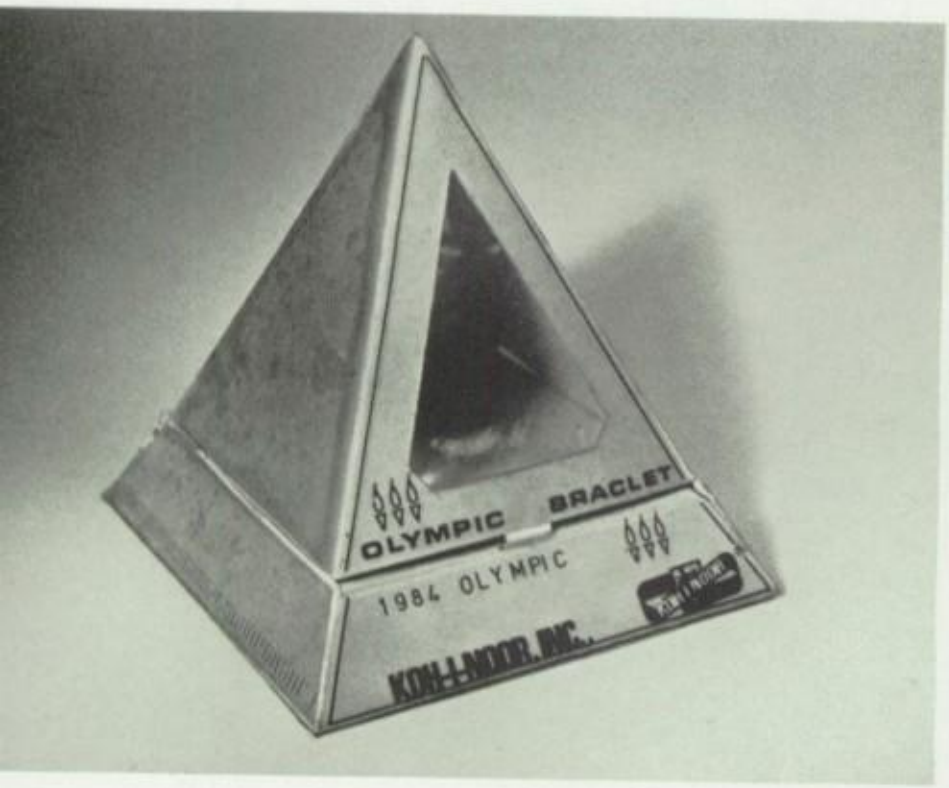
Bernard Johnson

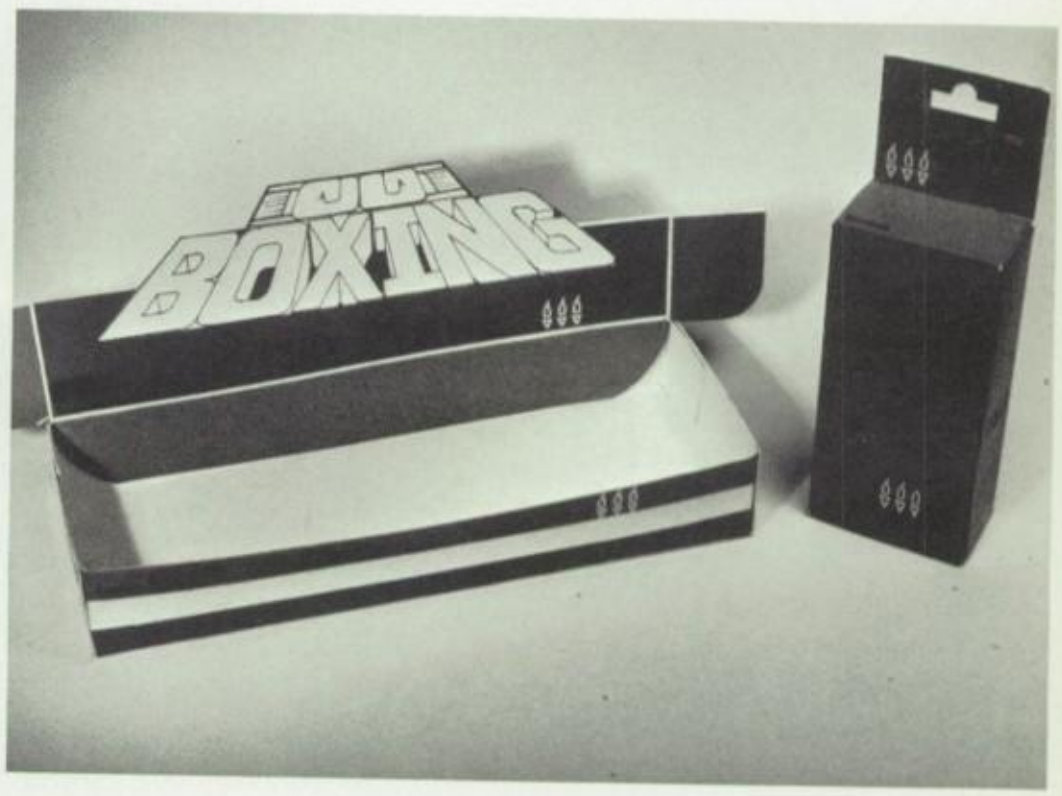
William R. Wohlrab

Julie S. Norflus

Colin M. Allen



Raul Salas



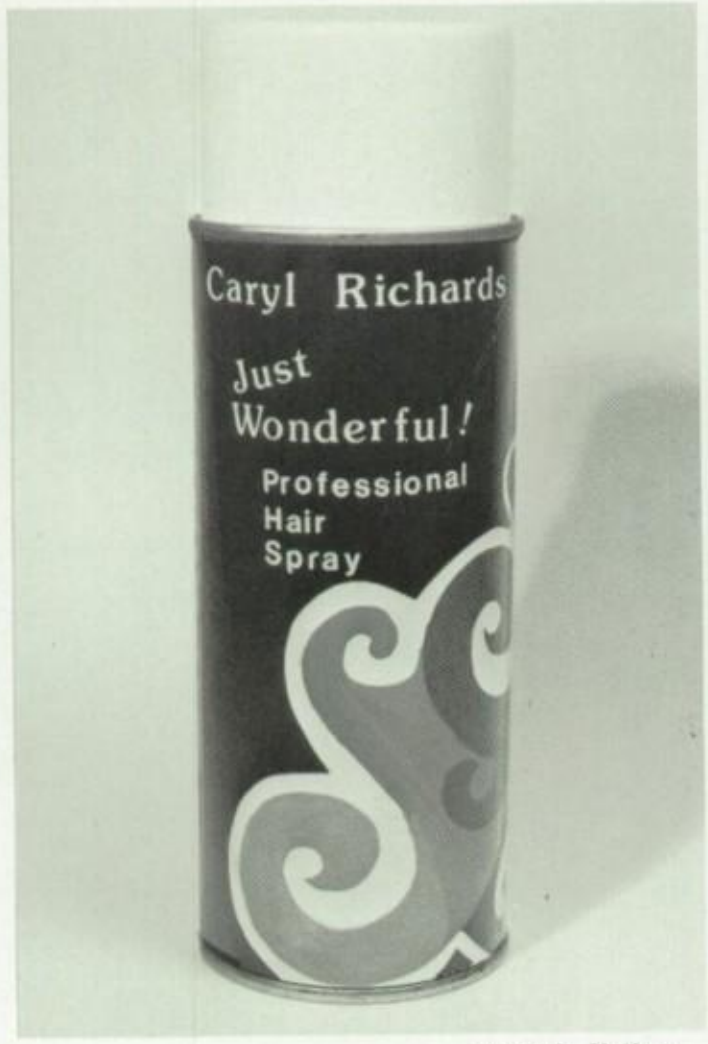
Raul Salas

Maria Batista

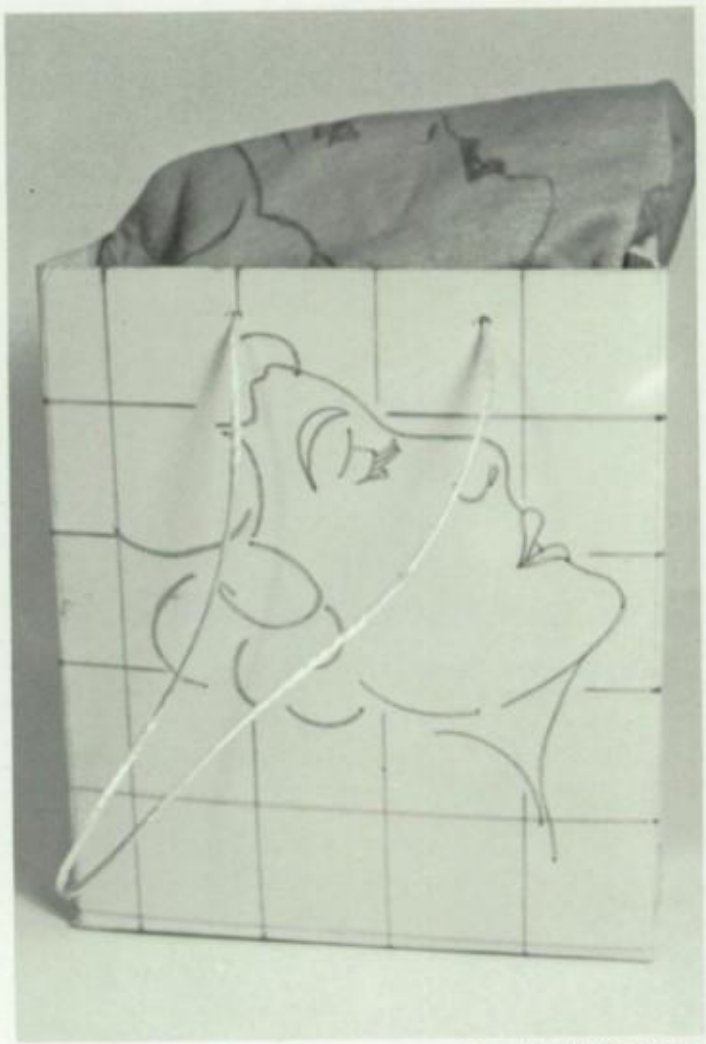
Julie S. Norflus

Susan L. Nathan

Bernard Johnson



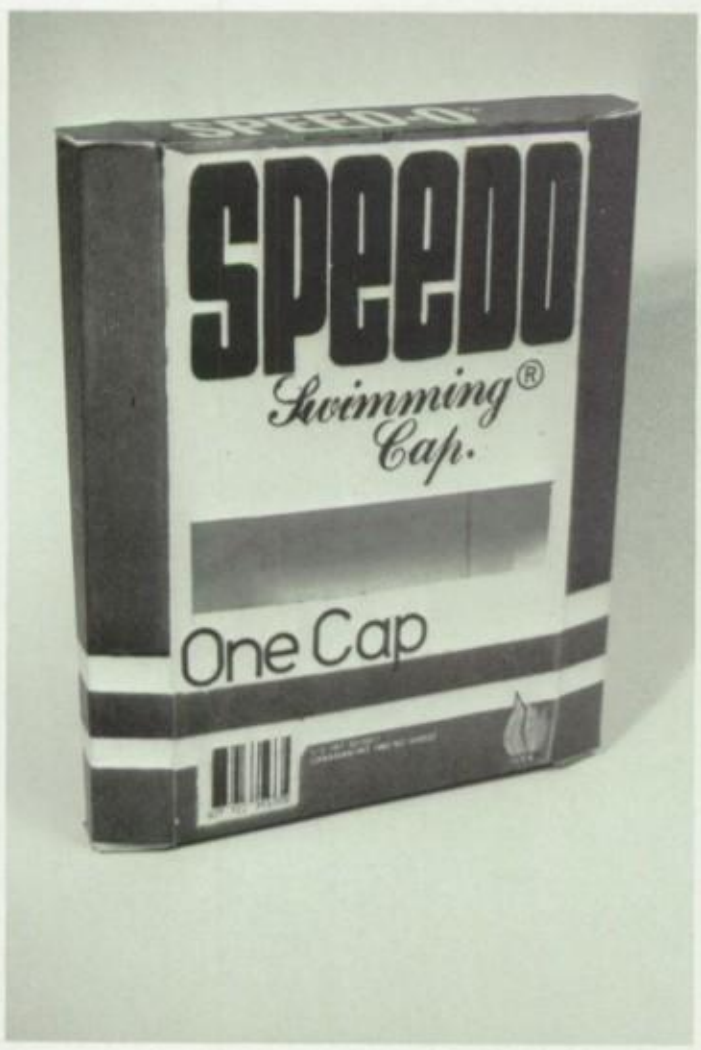
Susan L. Nathan



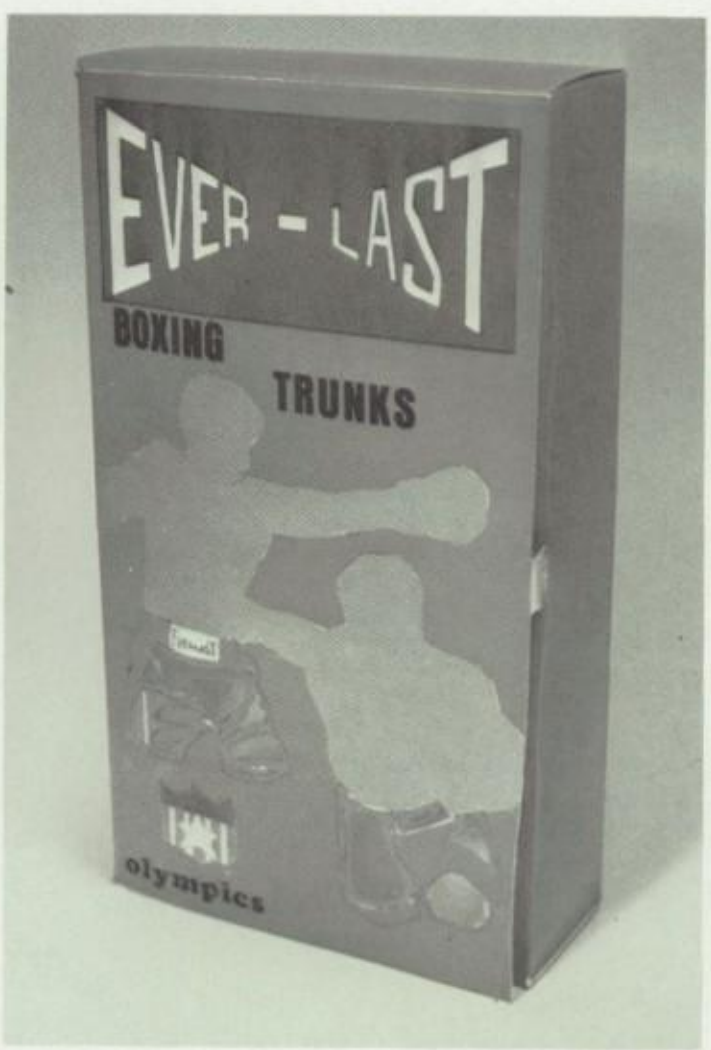
Sandra M. Galeano

Sandra M. Galeano

Colin M. Allen



Derrick L. Matthews

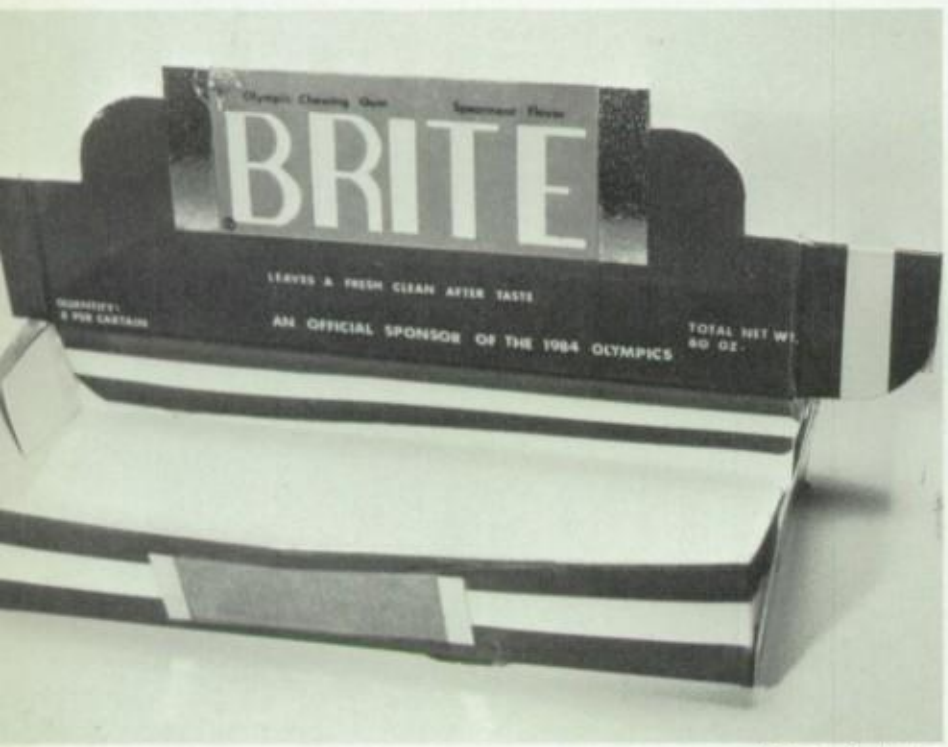


Jose A. Figueroa

Colin M. Allen

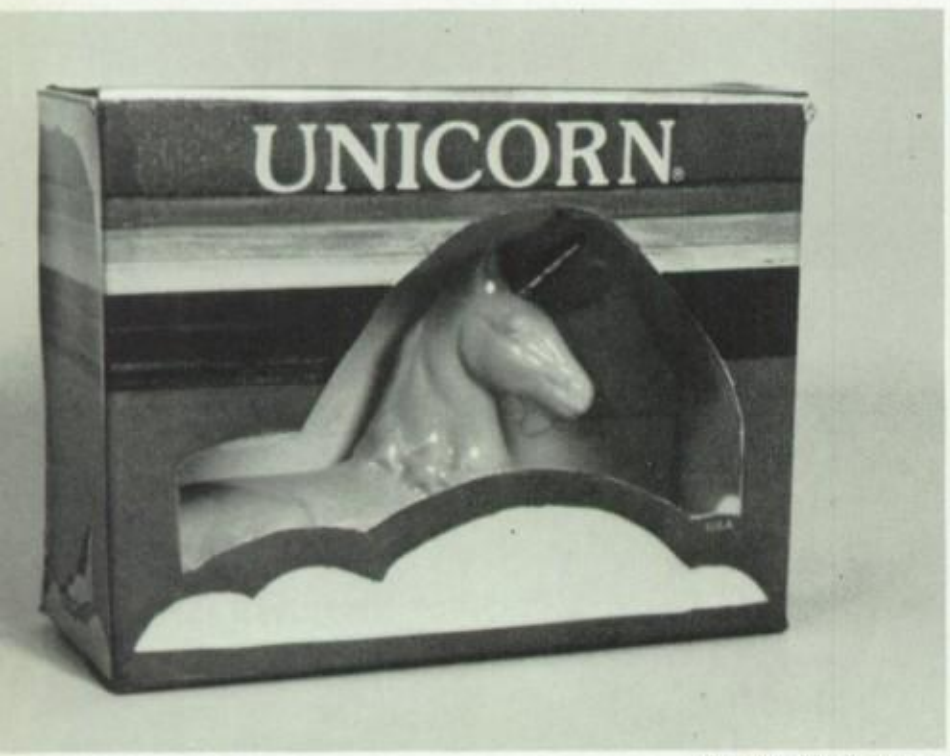
Michael W. Gottlieb

Sandra M. Galeano



Maria Batista

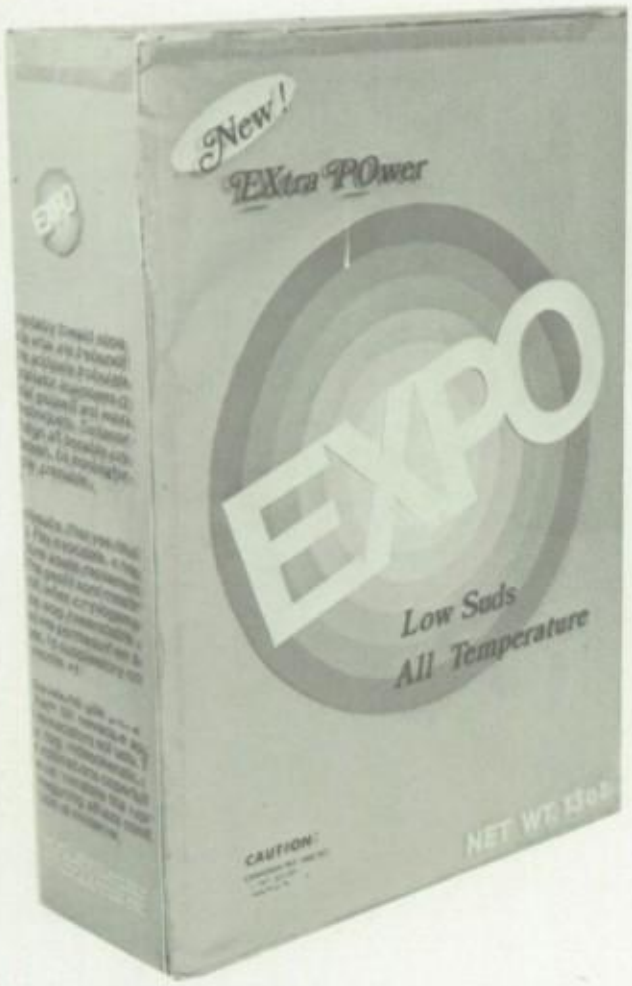
Julie S. Norflus

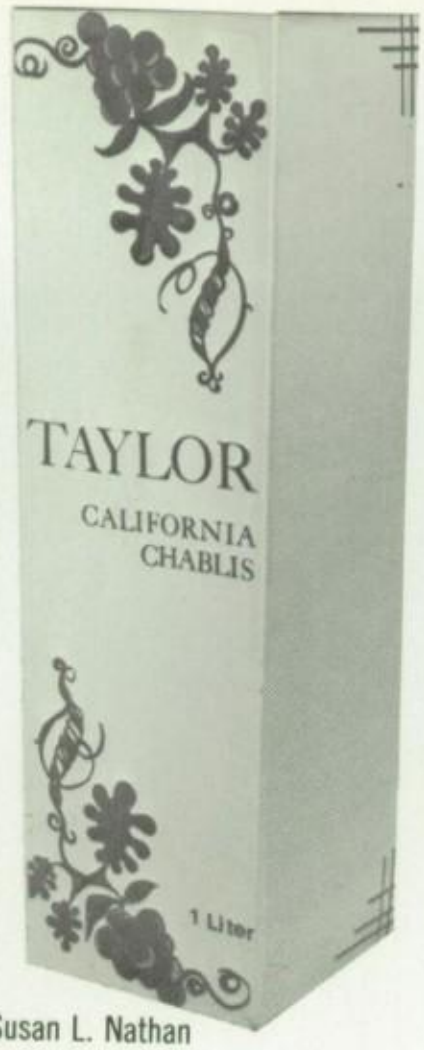


Sandra M. Galeano

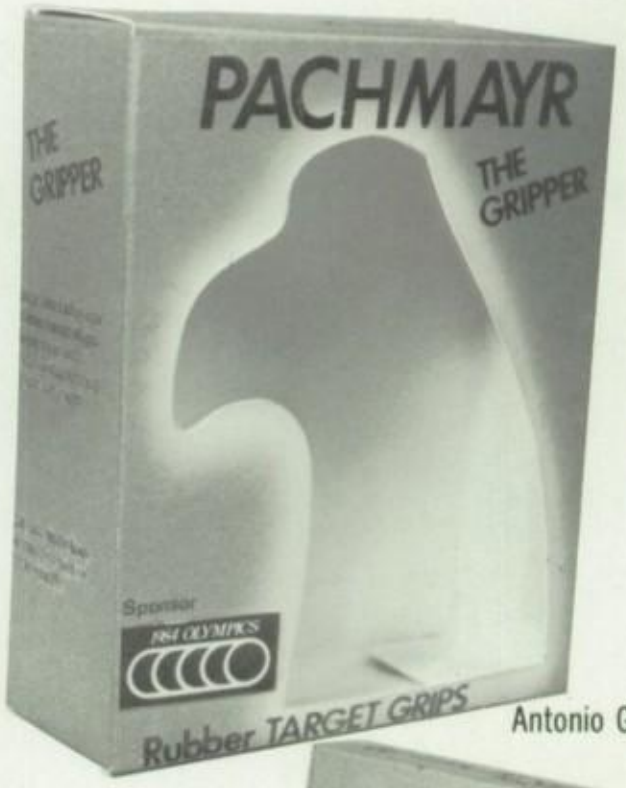
Susan L. Nathan

Maria Batista

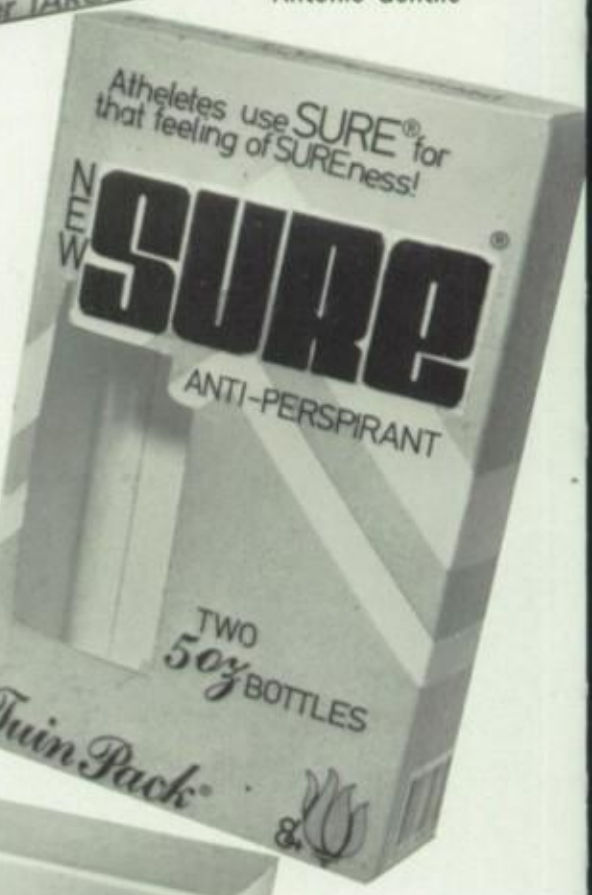




Susan L. Nathan



Antonio Gentile



Derrick L. Matthews

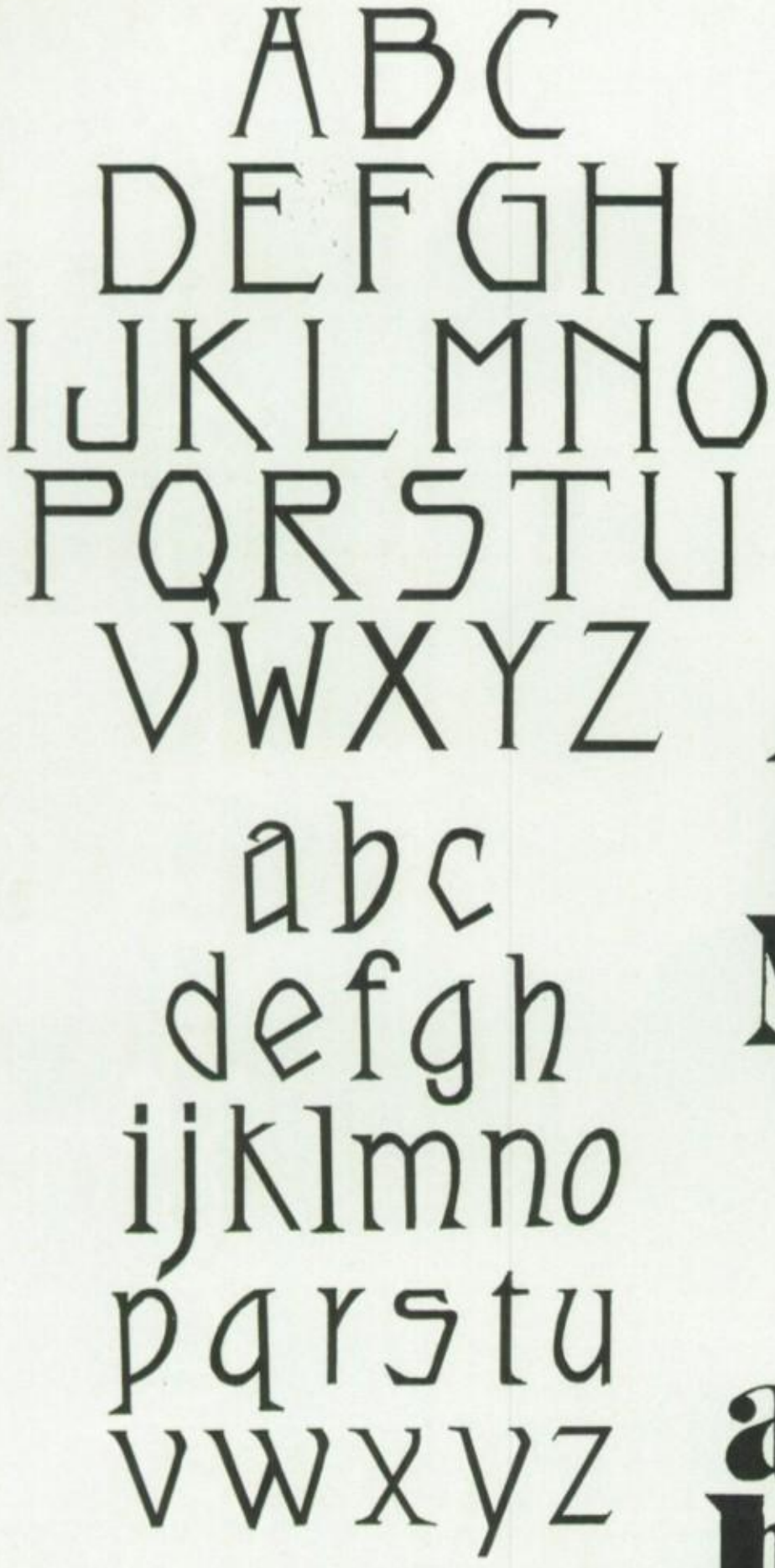
Michael W. Gottlieb

Antonio Gentile

Typographic Design

To design and render in India ink a Roman type style may seem a multiple anachronism in this age of computer-generated typography. There is, however, no adequate substitute for the practical experience of executing twenty or so capitals and matching minuscules, if we wish to gain some understanding of Western letter form and its variability. Inexpensive Xerox reductions made from the original alphabet afford the novice typographer the opportunity to set captions and even body copy, as featured throughout this volume. This is a sound foundation for the exercise of clarity and good taste, once the whole range of professional resources and production methods are at the art director's fingertips.

Thomas F. Naegele
Teacher of Typographic Design



Paul A. Morales

Yul Espinosa

ABCDEFG
HIJKLMNO
PQRSTUV
WXYZ
abcdefgh
ijklmn
opqrstuv
wxyz

James E. Bethea

Louis A. Mazariego

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ
abcdefghij
klmnopqrs
tuvwxyz

Colin M. Allen

ABCDEFG
HIJKLMNOPQ
RSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Sylvia Rosado

ABCDEFGHI
JKLMNOPQR
STUVWXYZ
abcdefghijkl
mnopqrstuv
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Grace S. Chan

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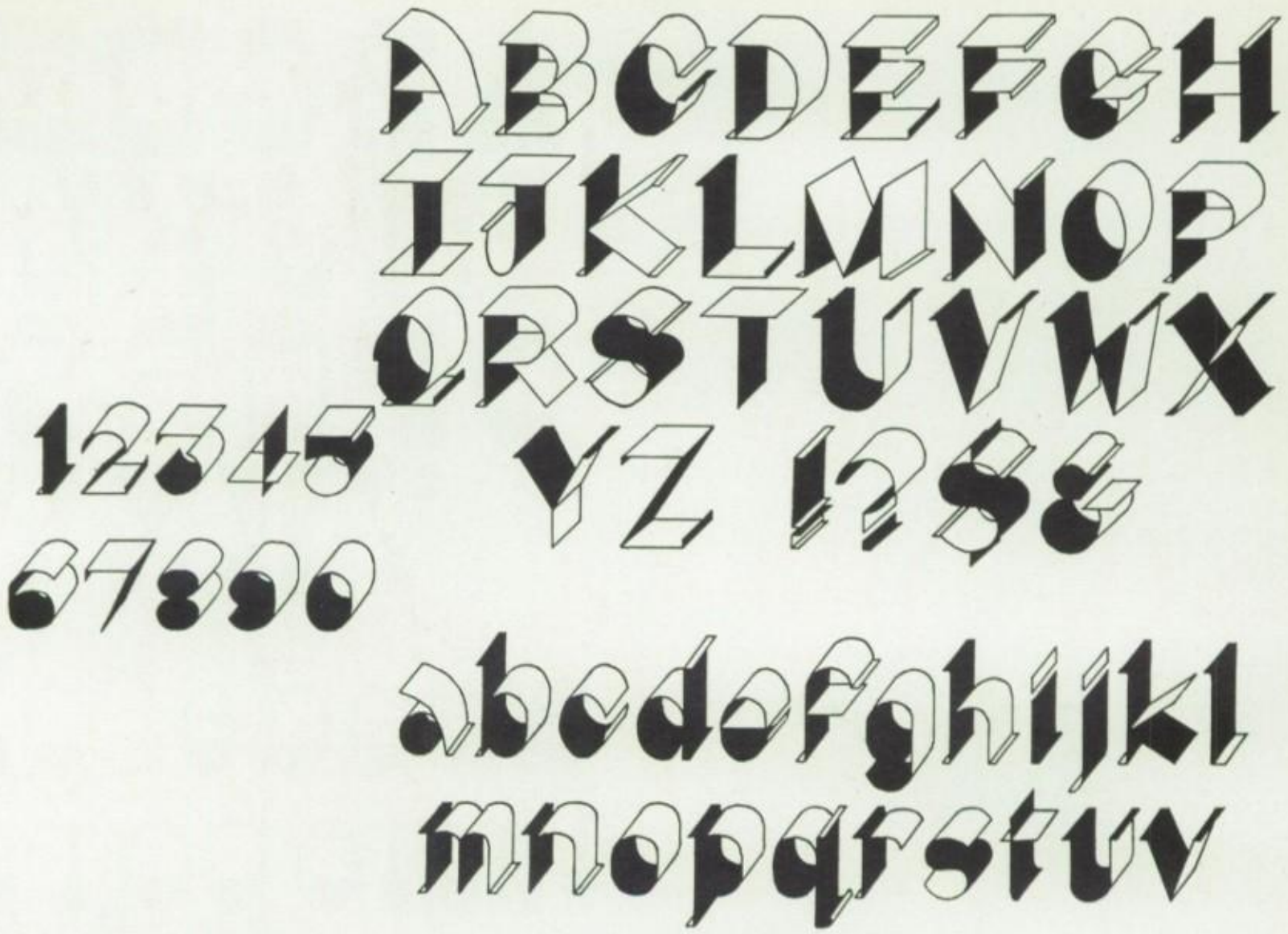
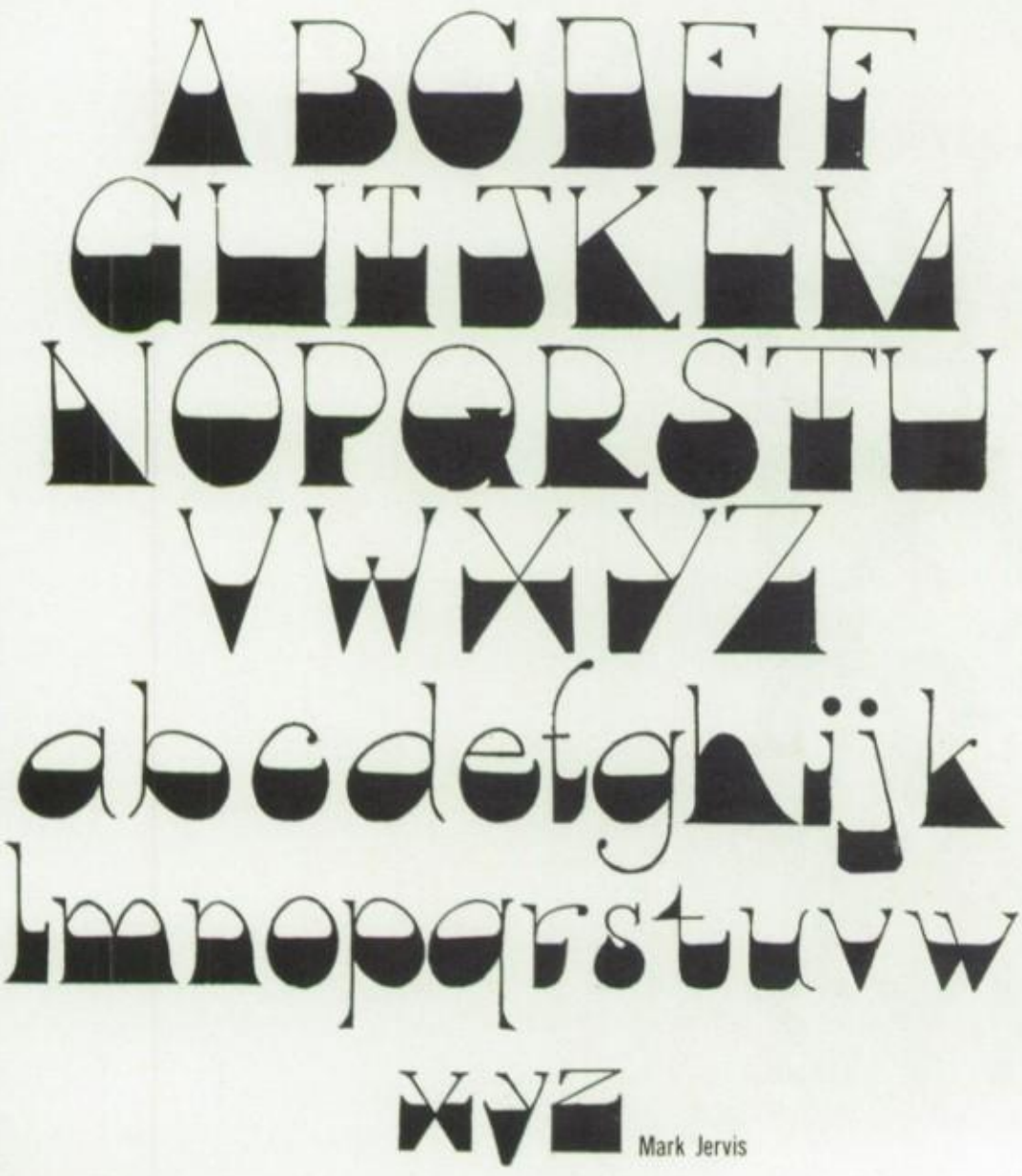
Gilbert Escalante

Susan L. Nathan



Agmed Mazorra



Mark Jervis

Julie T. Schrank

Edie R. Rada

Yolanda Segarra

Nicholas E. Torello

ABCDEFGH
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WXYZ
abcdefgh
ijklmnop
qrstuv
wxyz

Kerry C. Nelson

ABCDEFG
HIJKLMNOP
QRSTUVW
XYZ abcd
efghijklmn
opqrstuvw
xyz !?$:;

Steven M. Burgos

ABCDEF
GHIJKL
MNOPQR
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XYZ?$!:;
abcdefg
hijklmn
opqrstu
vwxyz

Gilbert A. Aviles

ABCDEFG
HIJKLMNO
PQRSTUV
WXYZ
abcdefghij
klmnopqrs
tuvwxyz

Cheryl A. Ingrassia

ABCDEFG
HIJKLM
NOPQRS
TUVWX
YZabcde
fghijklm
nopqrst
uvwxyz

Kevin A. Dixon

ABCDEFG
HIJKLMN
QRSTUVW
XYZ
abcdefg
hijklmn
oparstu
wxyz

Kevin D. Wynn

ABCDEFGH
IJKLMNOP
QRSTUVW
XYZ
abcdefghi
jklmopqrs
tuvwxyz

Susan Bennett

ABCDE
FGHIJKL
MNOPQR
STUVWXY
Zabcdefgh
ijklmnop
qrstuv
wxyz

Susan L. Nathan

ABCDEFG
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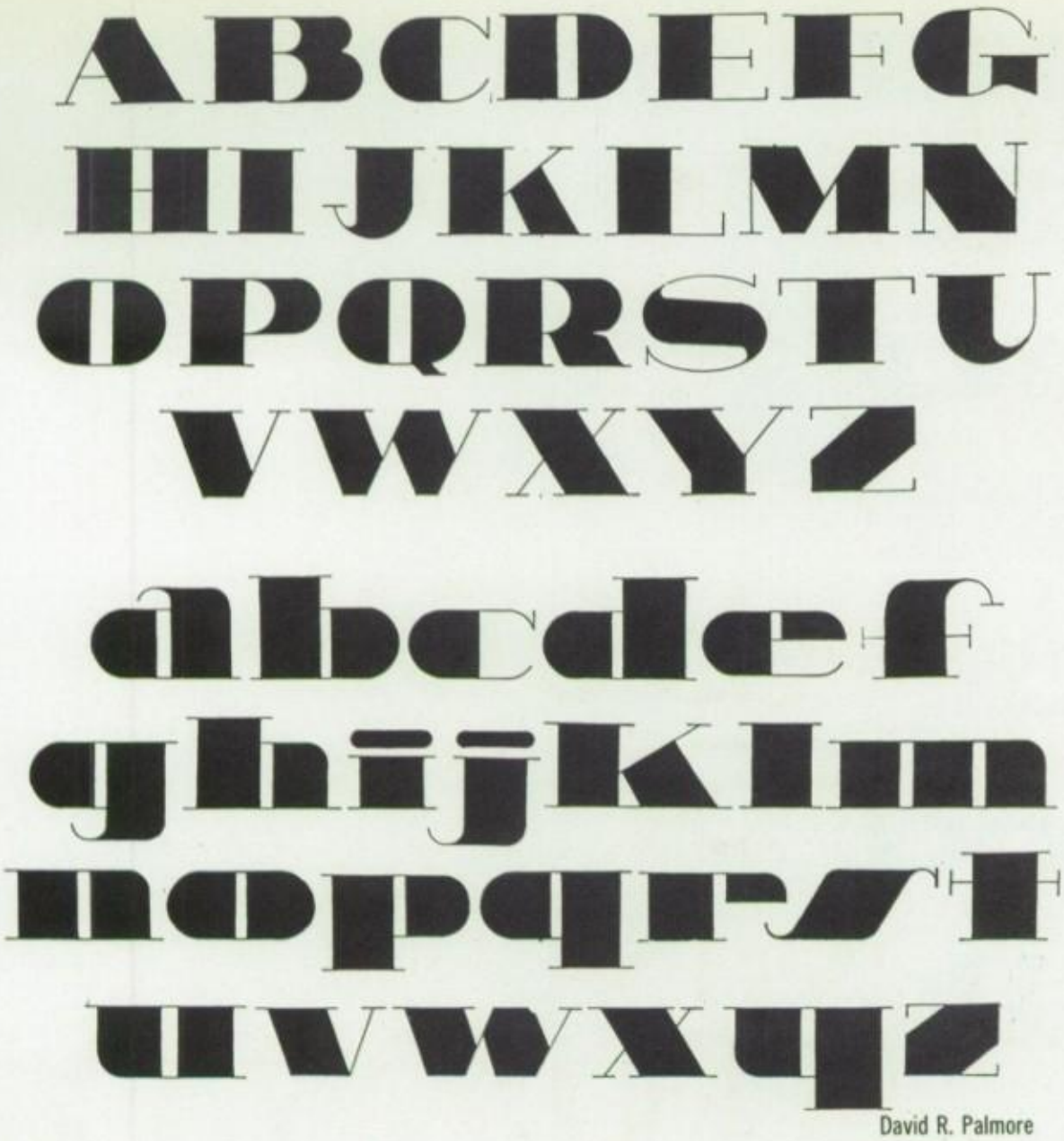
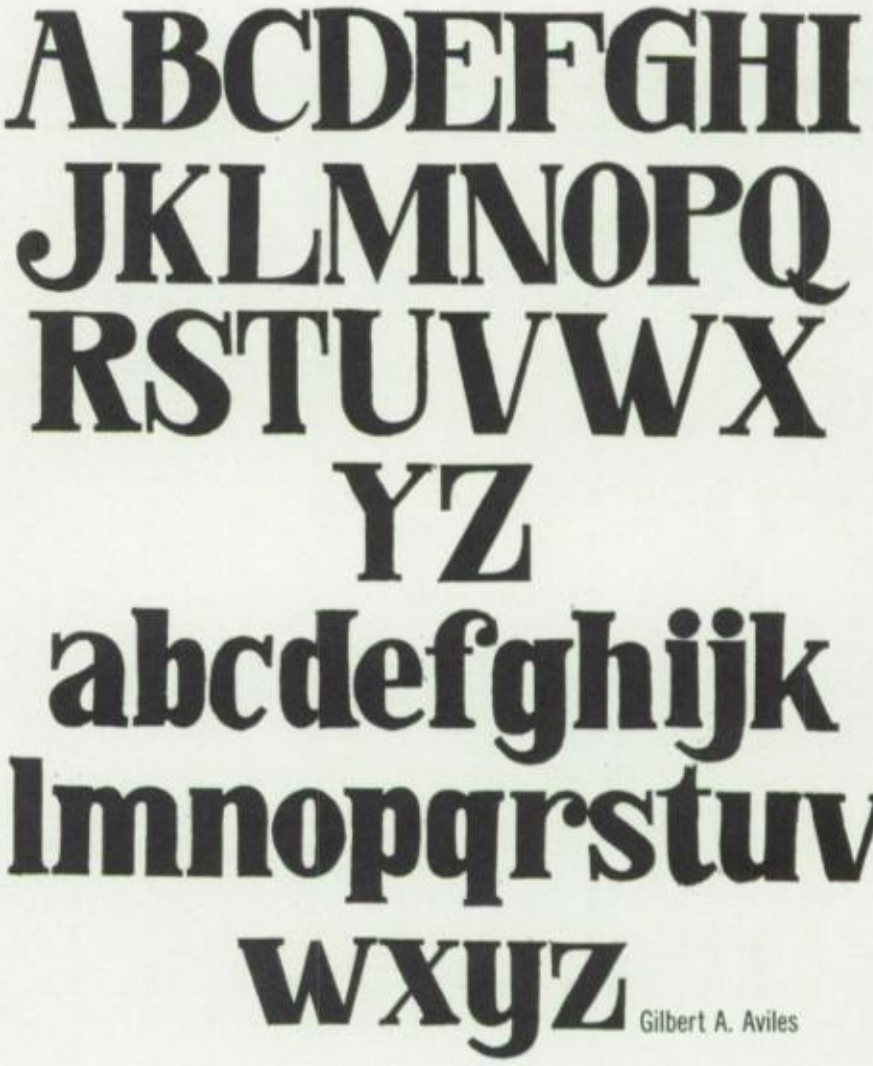
OPQRSTU
VWXYZ

abcdefghij
klmnopqr
stuvwxyz

William S. Barnett



David R. Palmore



Gilbert A. Aviles

ABCDE
FGHIJ
KLMNO
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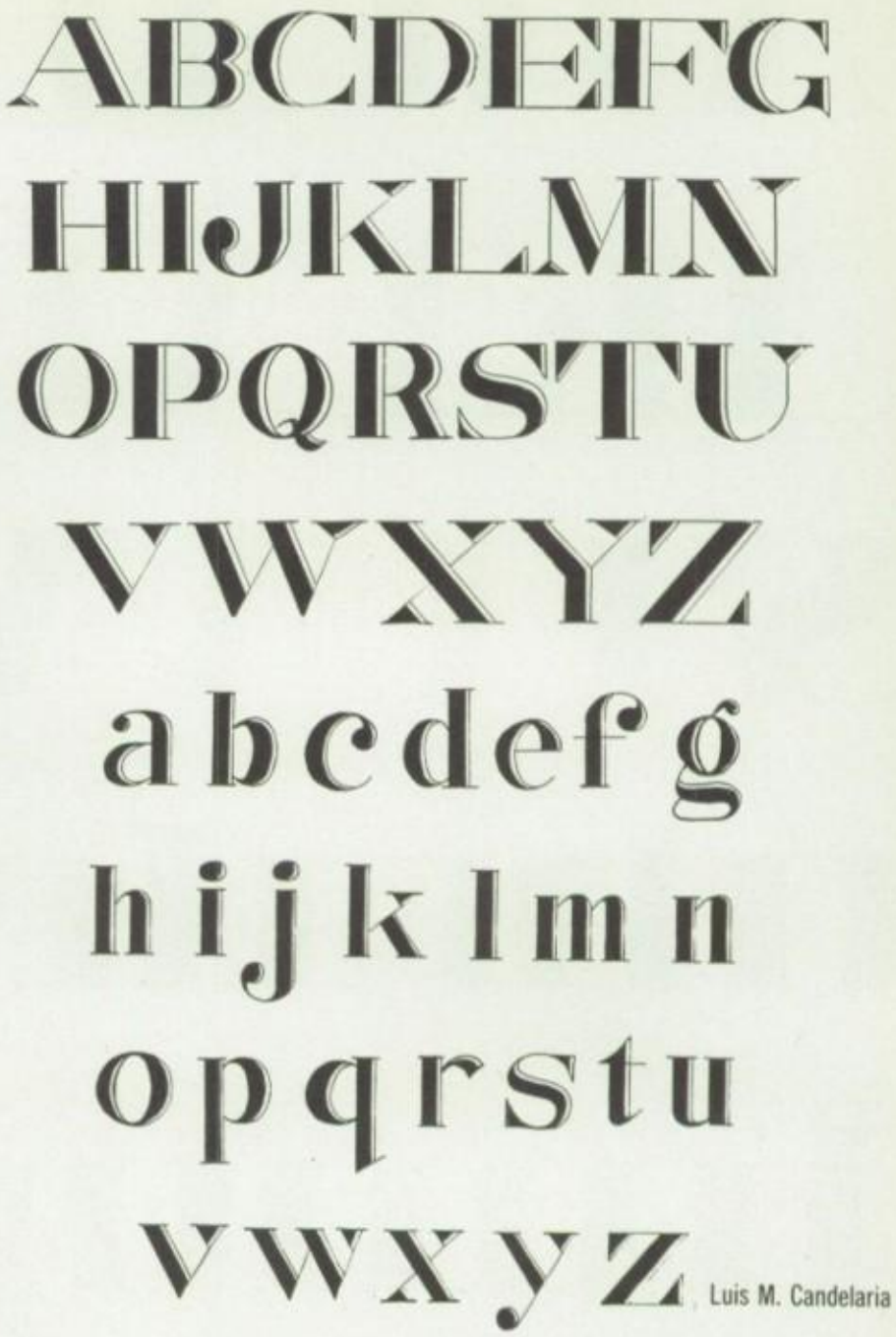
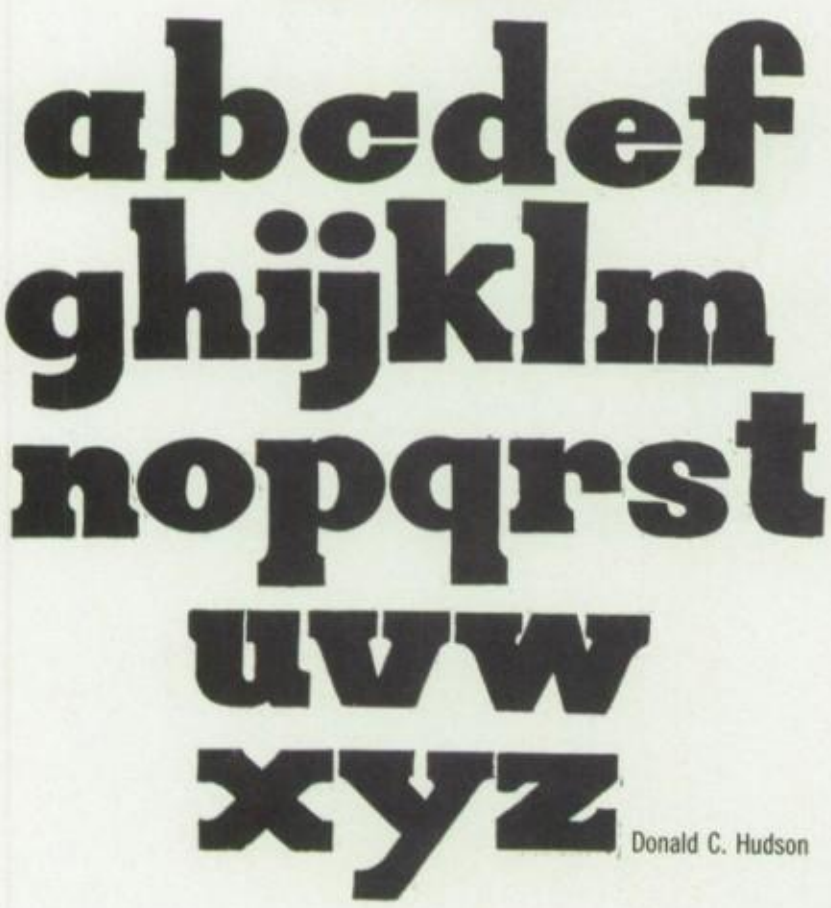
YZabcd
efghijk
lmnopq
rstuvw
xyz?!::

Julie T. Schrank

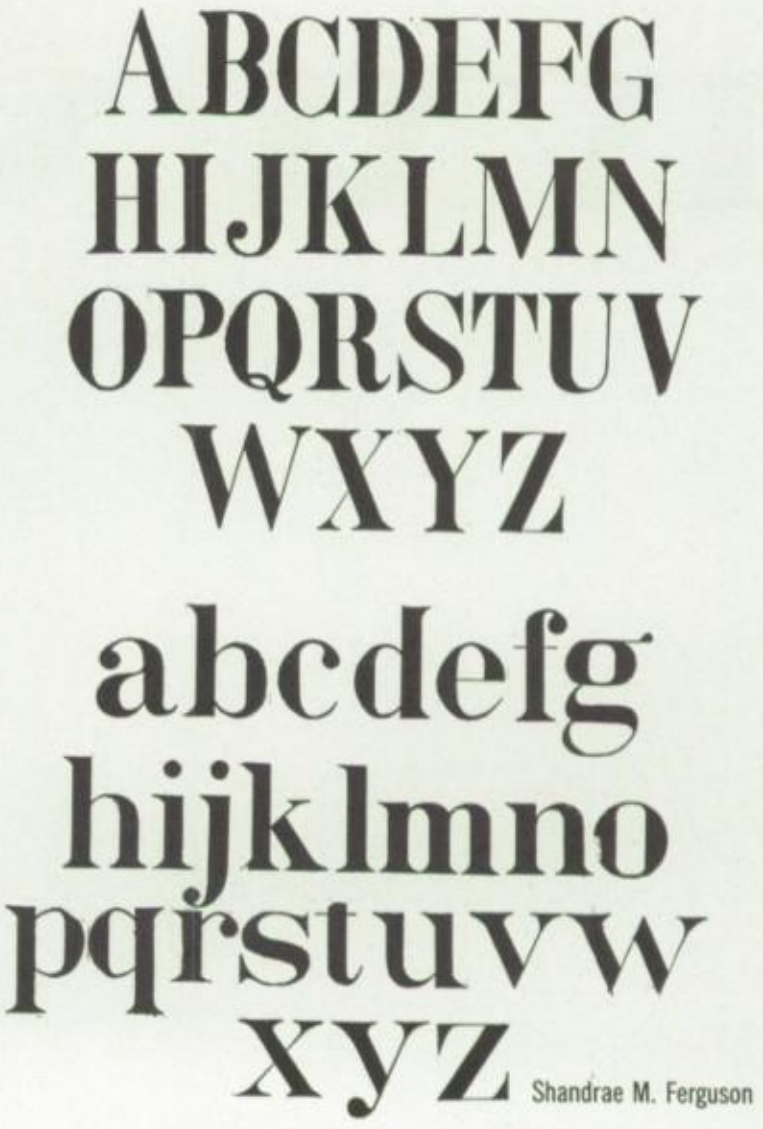
Grace S. Chan



Luis M. Candelaria



Donald C. Hudson



Shandrae M. Ferguson

ABCDEFGHI

JKLMNOPQR

STUVWXYZ

abcdefghijk

lmnopqrst

uvwxyz

Kim M. Anderson

Palmore Extended David R. Palmore

Poster Design Gilbert A. Aviles

CANDELARIA ROMAN Luis M. Candelaria

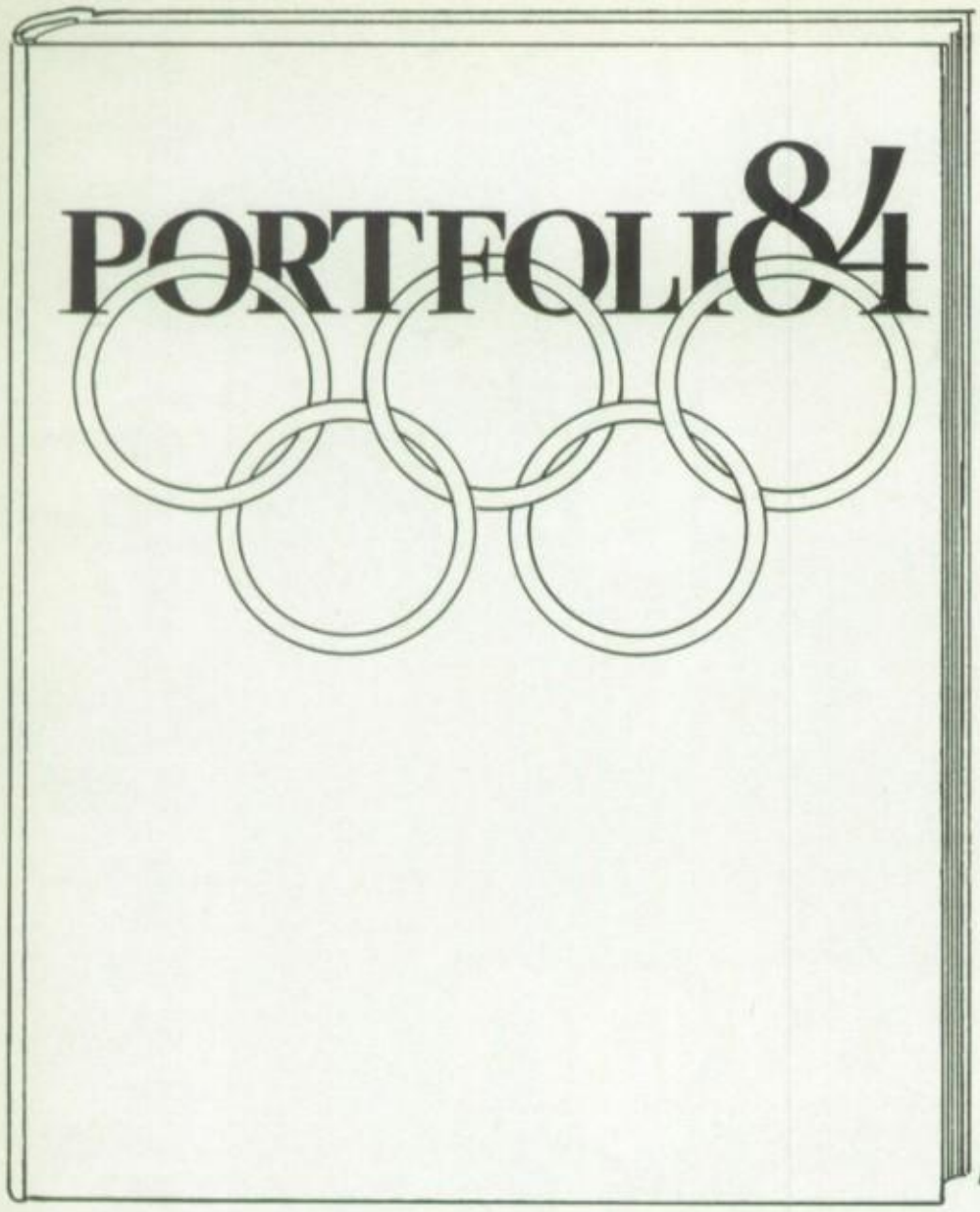
Interior Design Edie R. Rada

Schrank Bold Julie T. Schrank

OVER STAMP

Industrial Design Agmed Mazorra

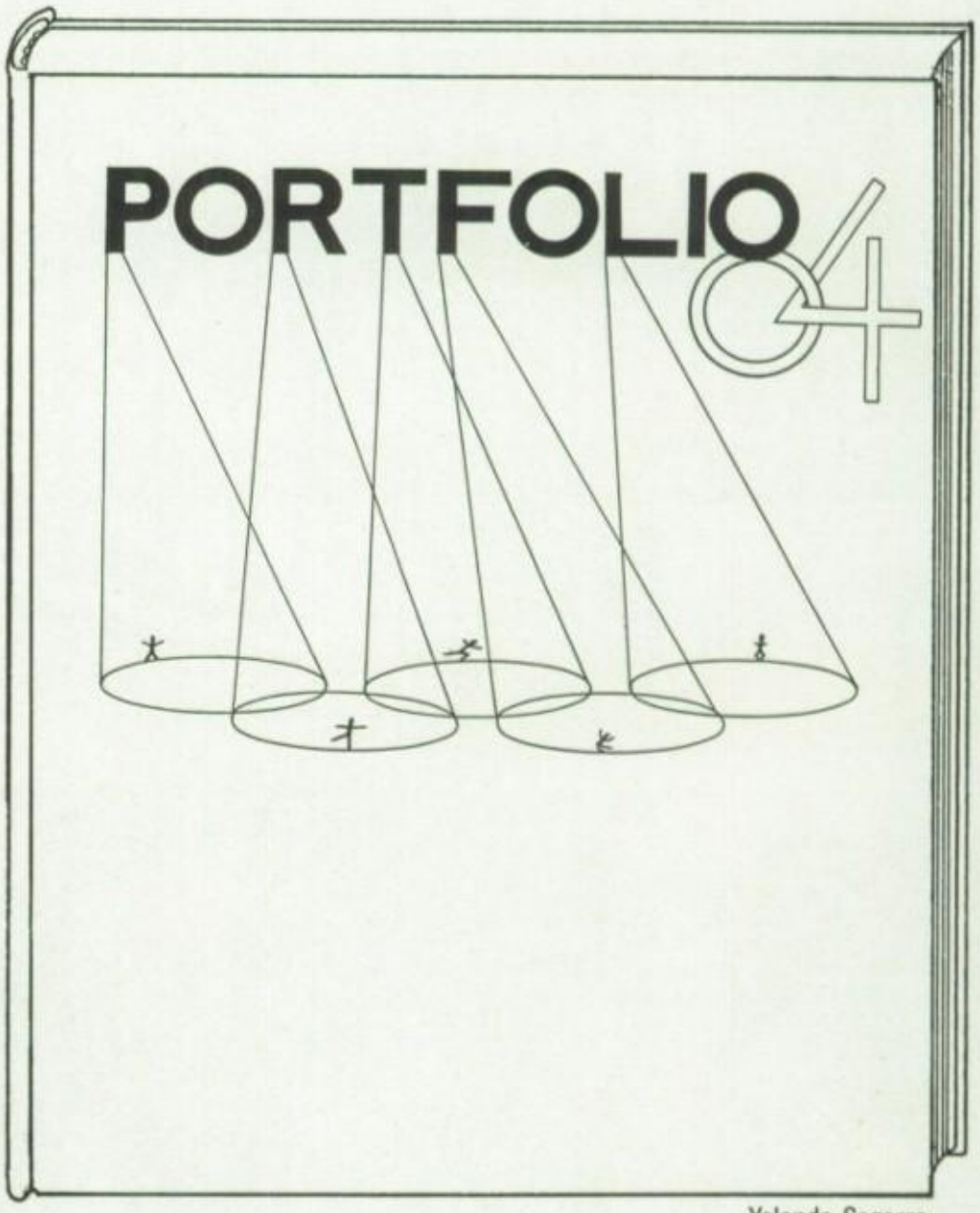
Costume Design Paul A. Morales



Agmed Mazorra

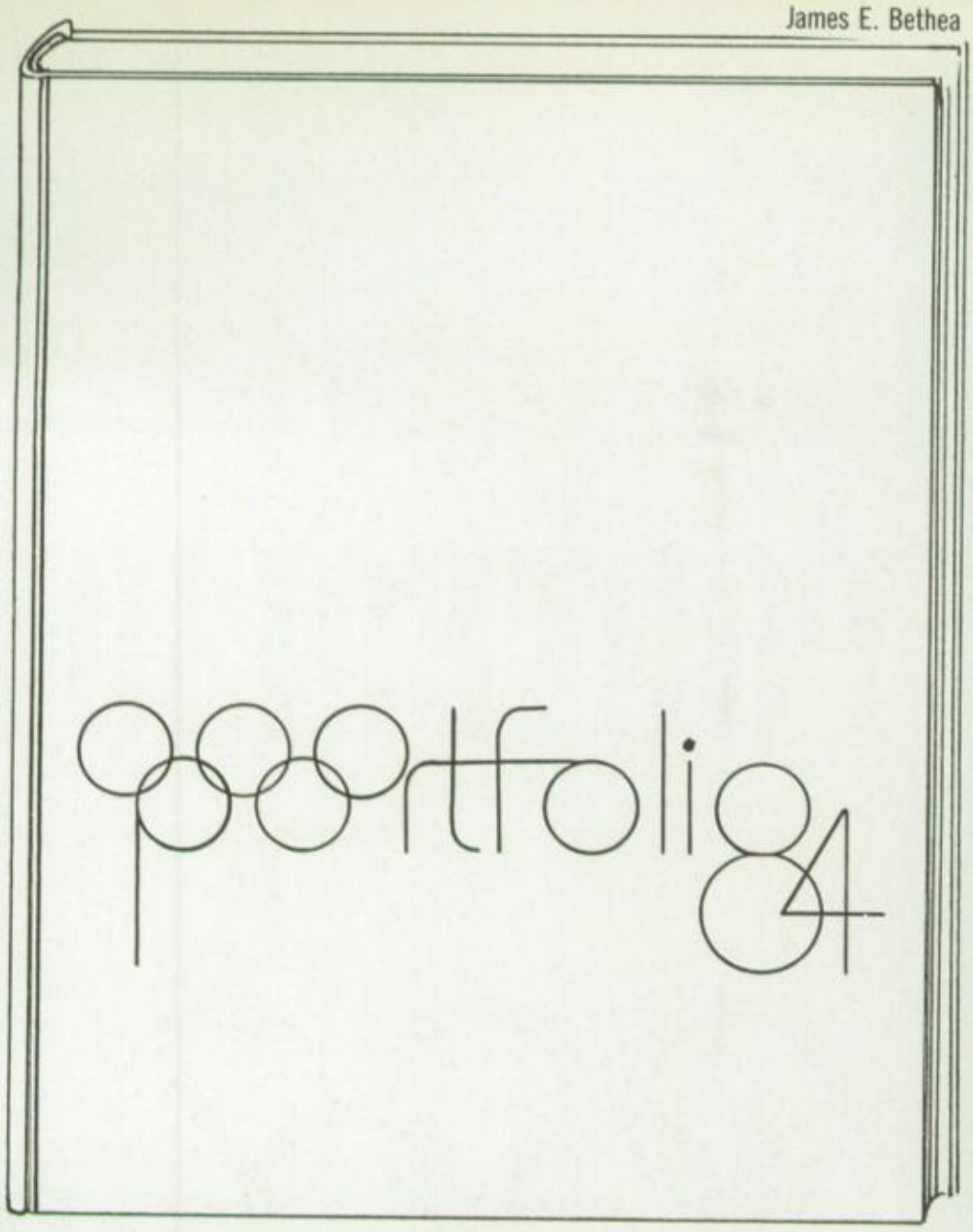
Edie R. Rada

Philip Jacobs

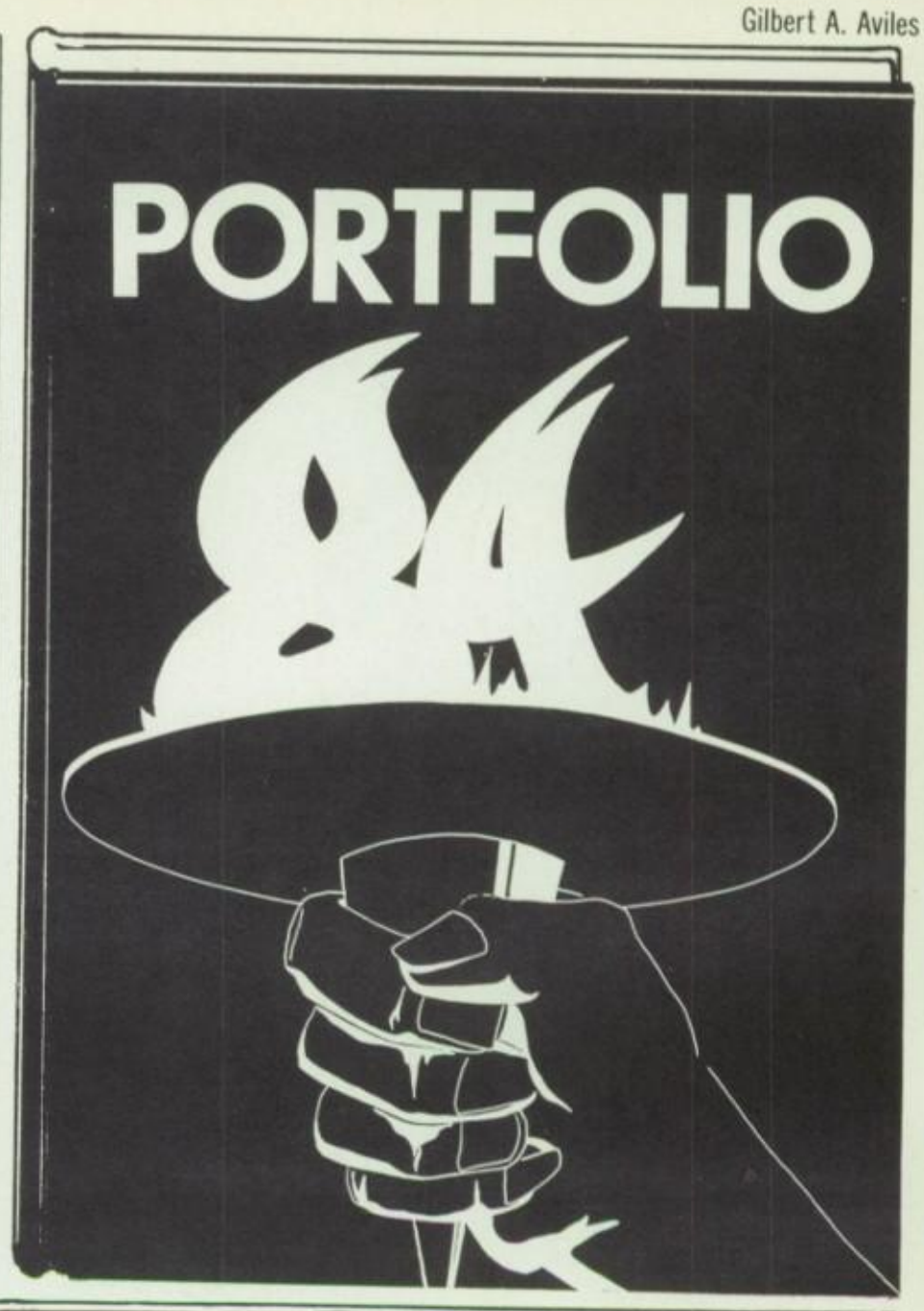


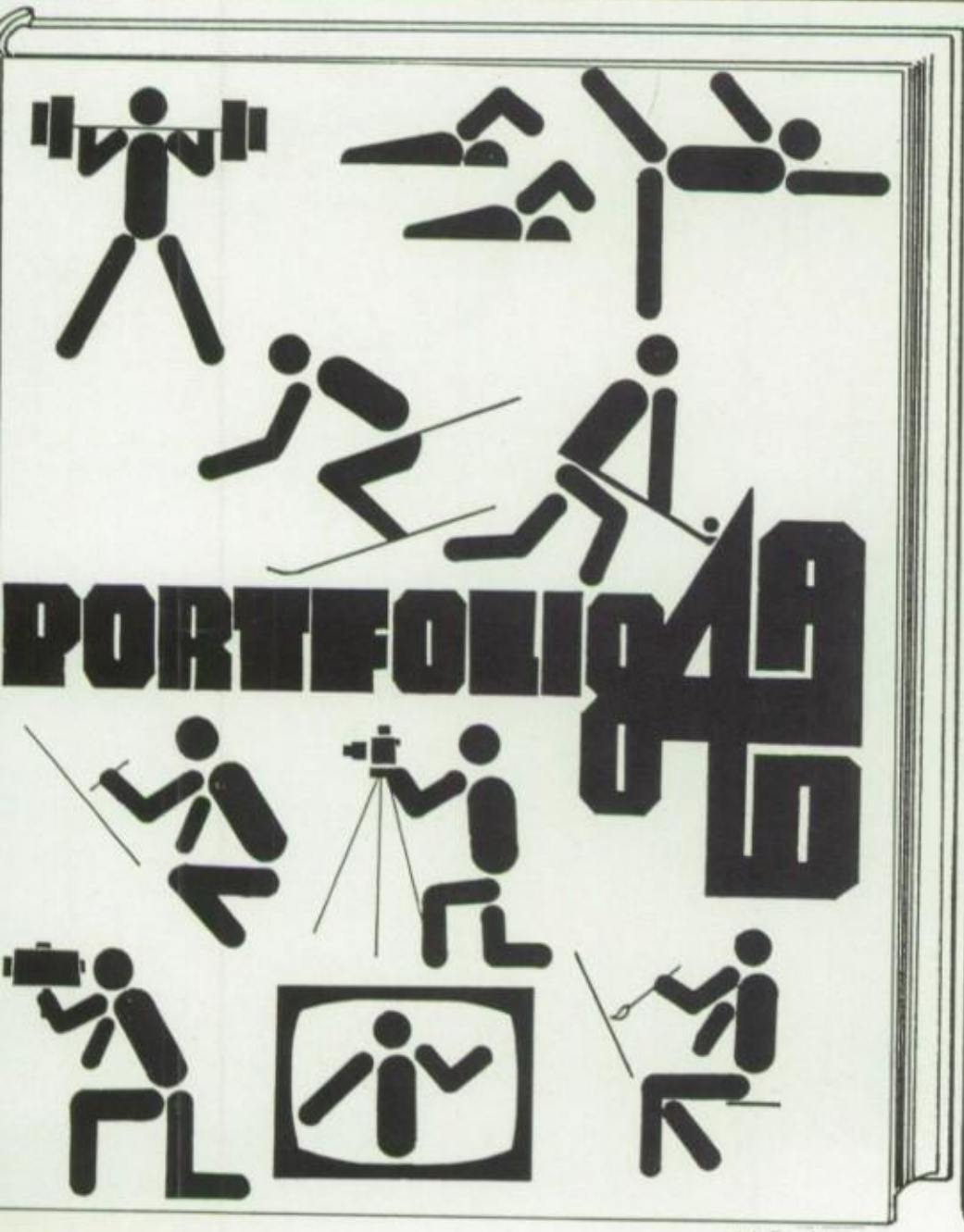
Yolanda Segarra

James E. Bethea

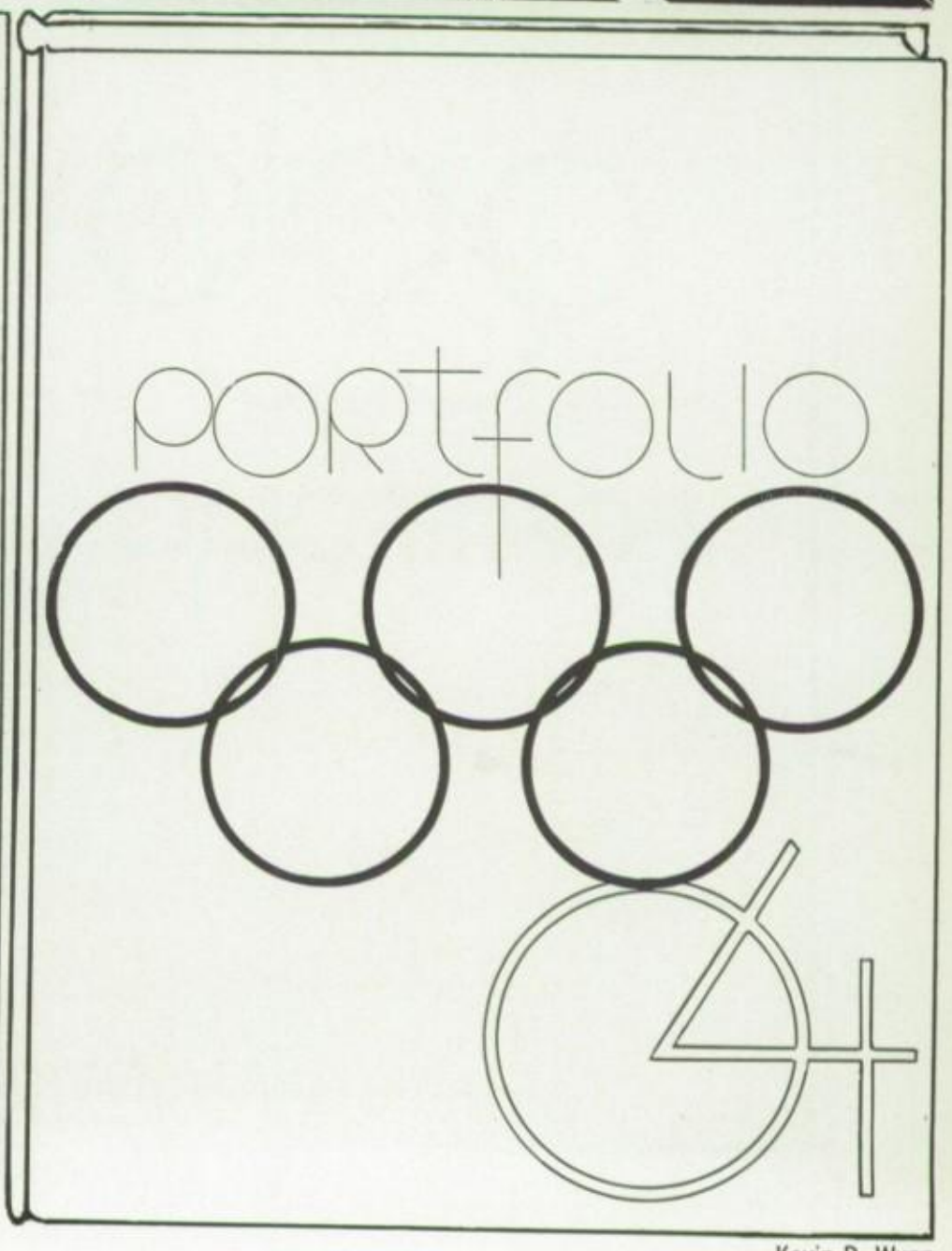


Gilbert A. Aviles

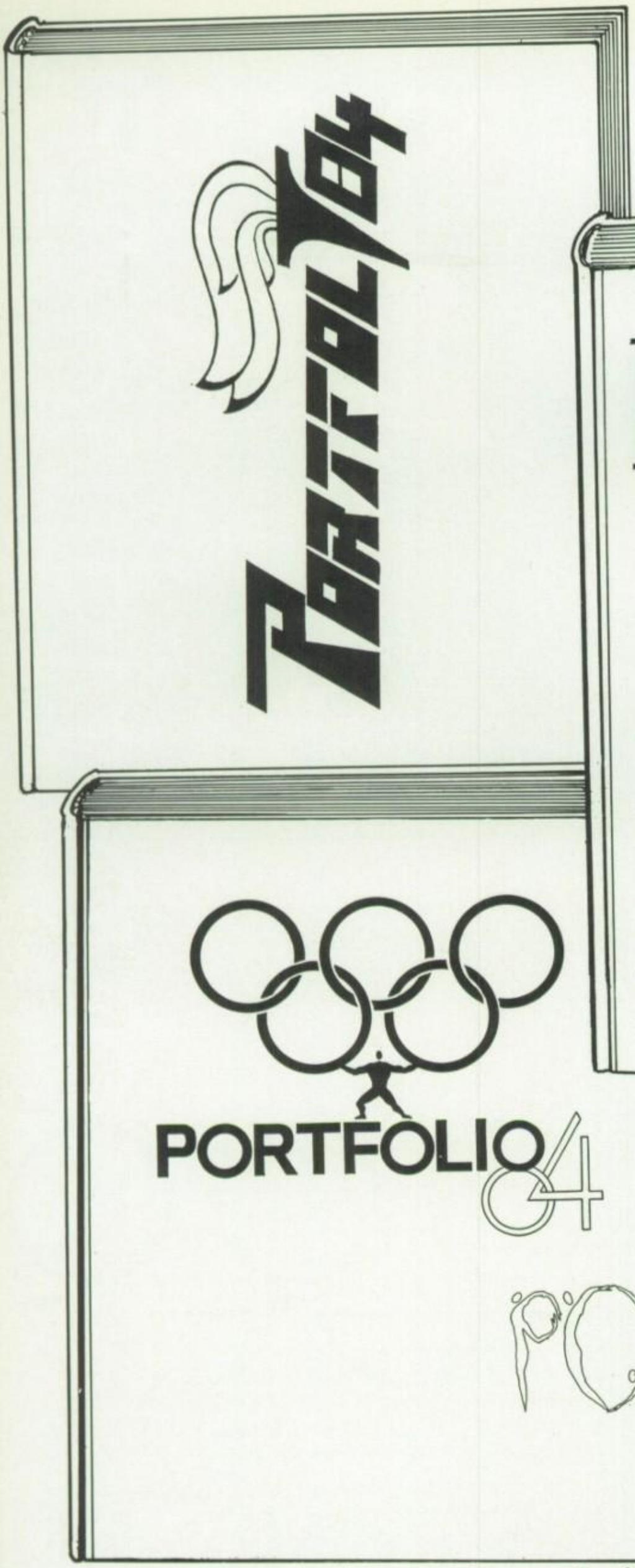




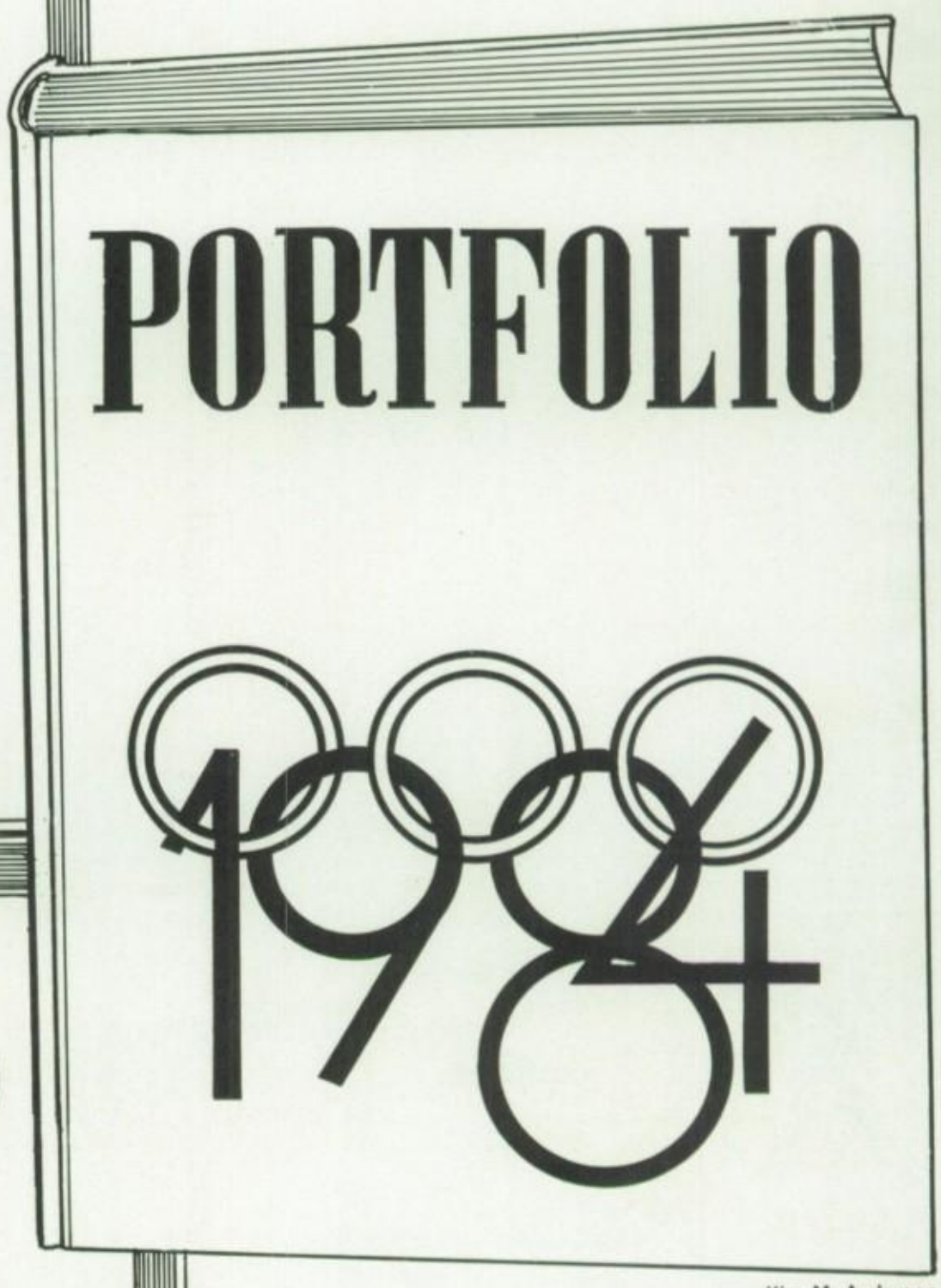
Yul Espinosa



Kevin D. Wynn

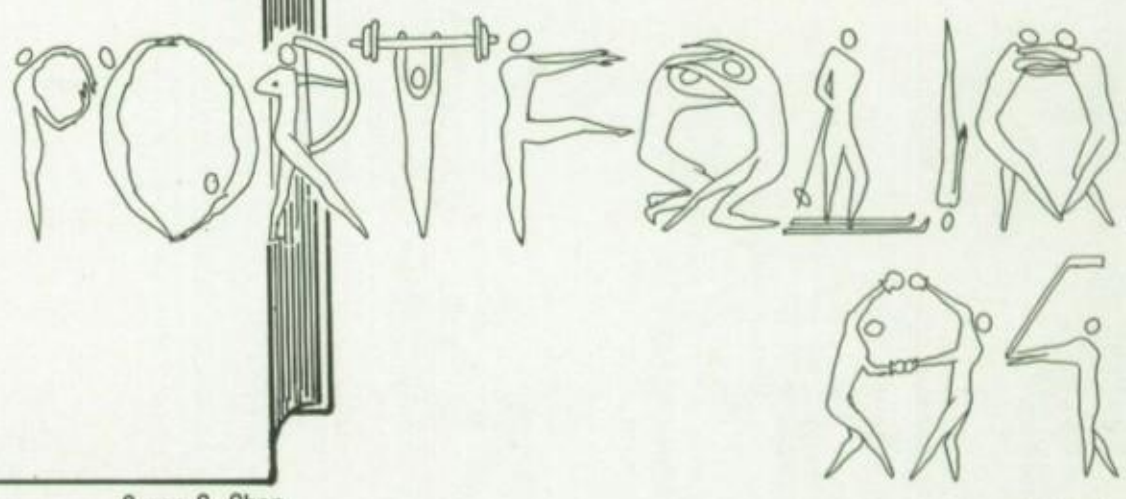


Mark F. Jervis



Kim M. Anderson

Grace S. Chan



Susan L. Nathan

Advertising Art

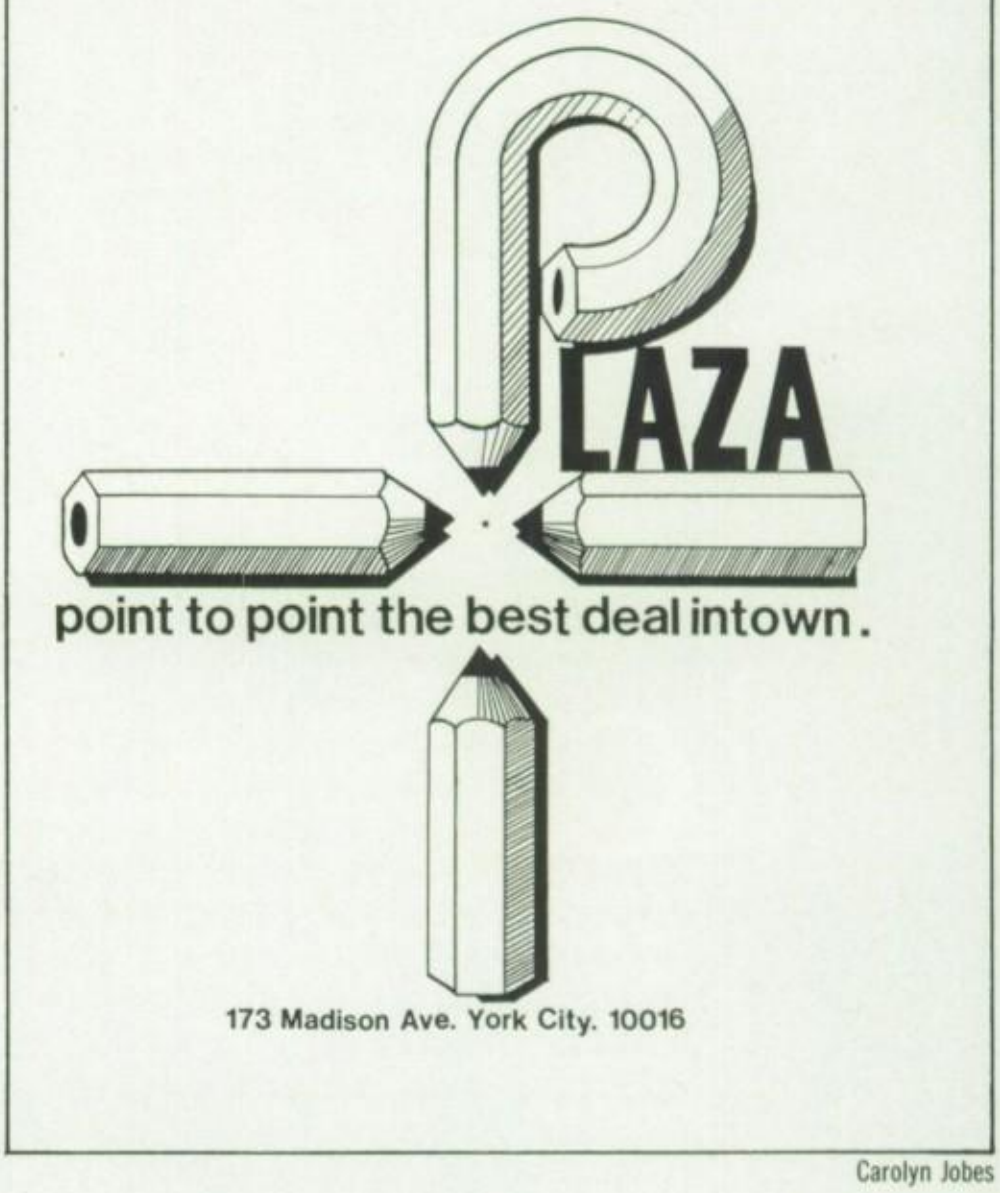
Competitive as well as individual assignments in search of concepts for our sponsoring clients turned the classroom into an advertising agency. The whole range of objectives from research to roughs and comps to completion kept the group and their teacher involved in a year long time and energy consuming effort. Our rewards are the designs reproduced on the following pages, and the knowledge that this work brought in a substantial portion of our operating capital. Best of all, of course is the experience of having addressed and served real rather than make-believe clients.

Thomas F. Naegele
Teacher of Advertising Art

Pamela J. Hagstrom

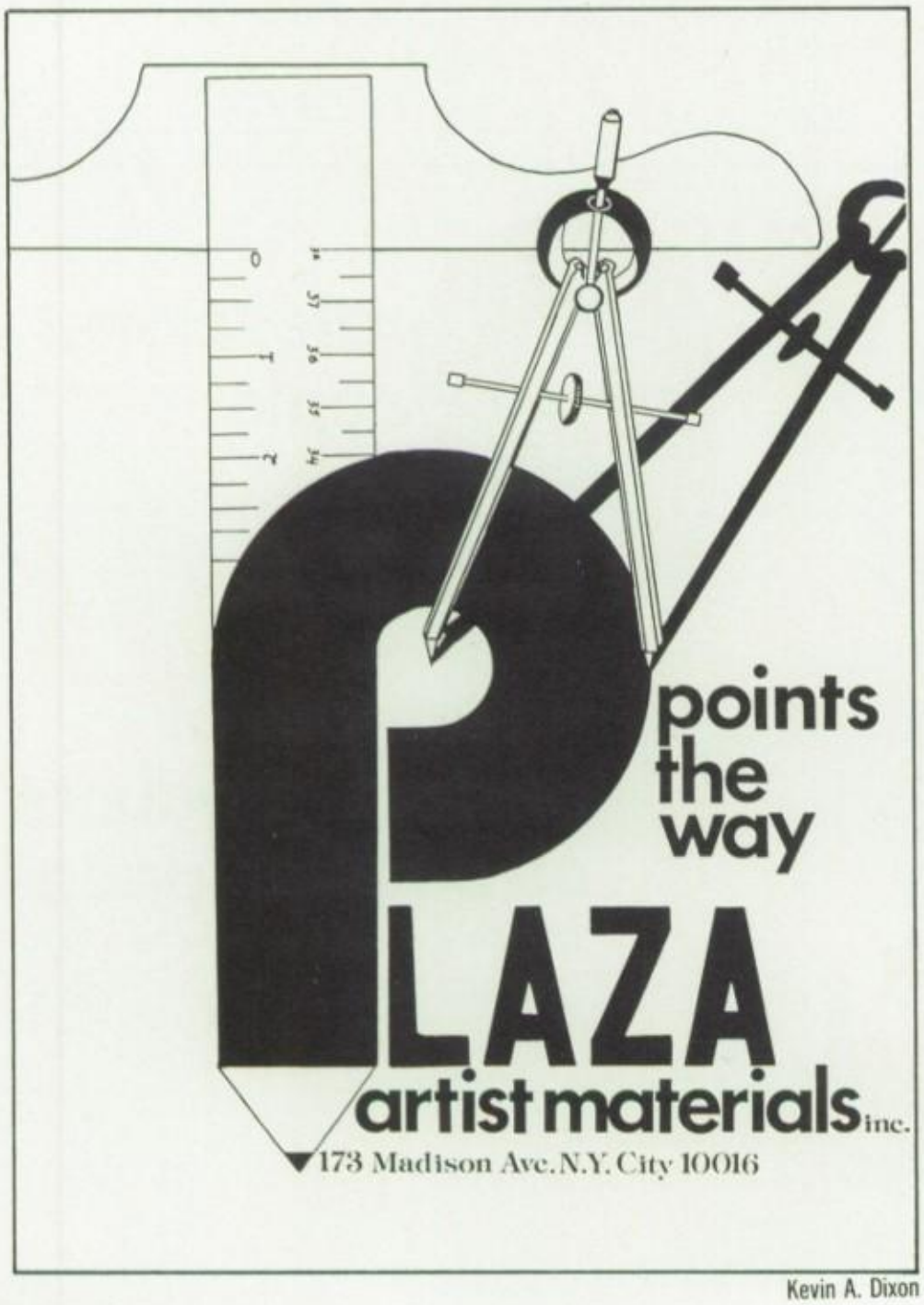
Richard J. DeMonico

Adrienne M. Syphrett



Carolyn Jobes

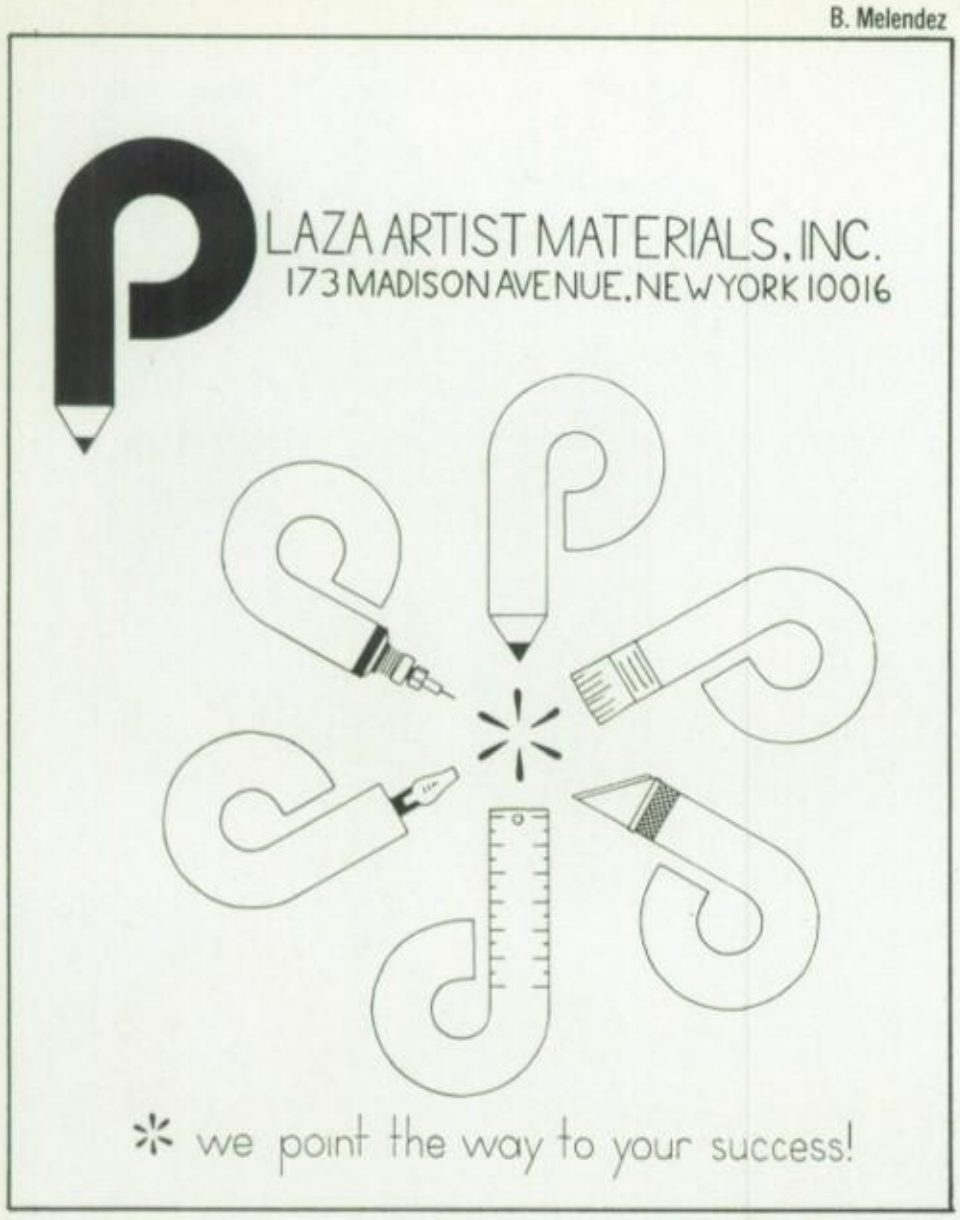
Eliseo Matos



Kevin A. Dixon

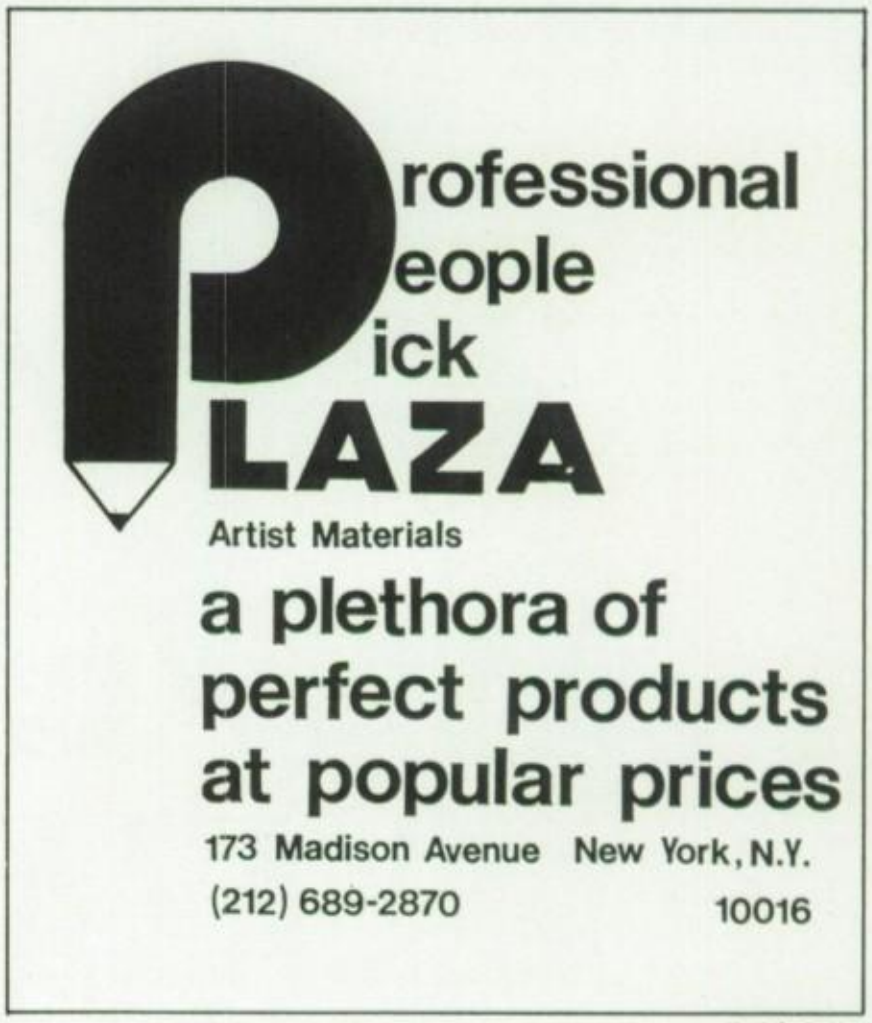
Leanne Gunter

B. Melendez



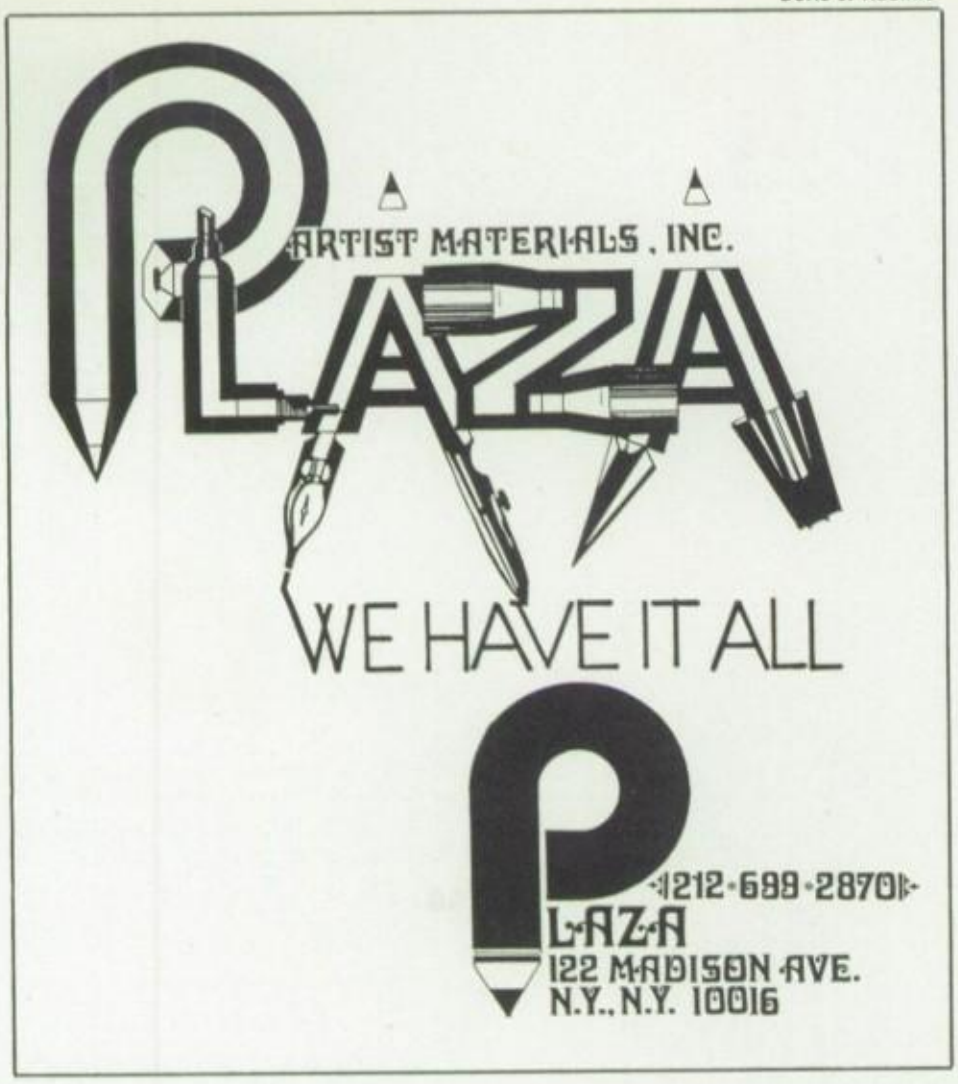
Lily Wong

Jennifer Tam

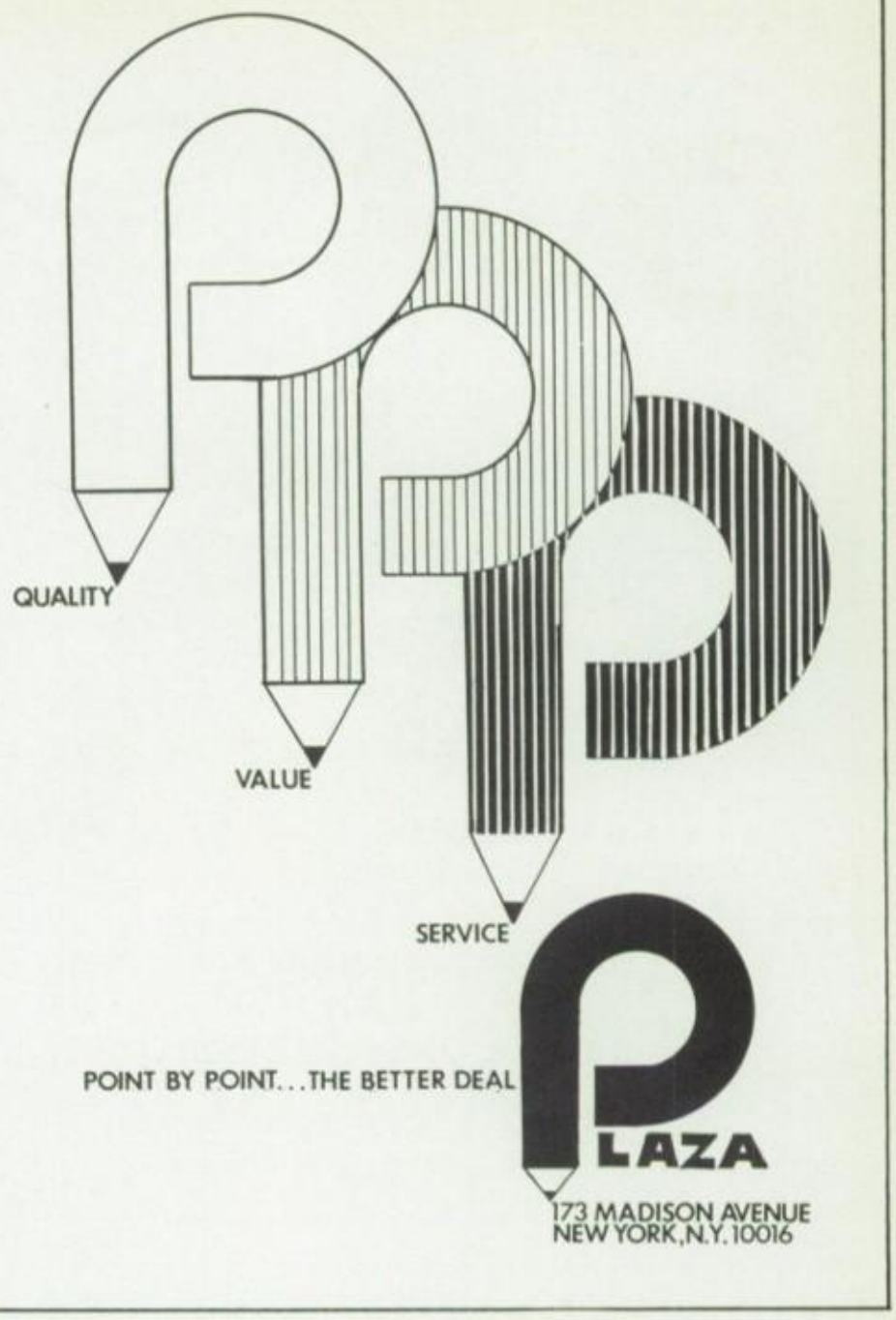

Professional People Pick PLAZA
Artist Materials
a plethora of perfect products at popular prices
173 Madison Avenue New York, N.Y.
(212) 689-2870 10016

Karl S. Rutter

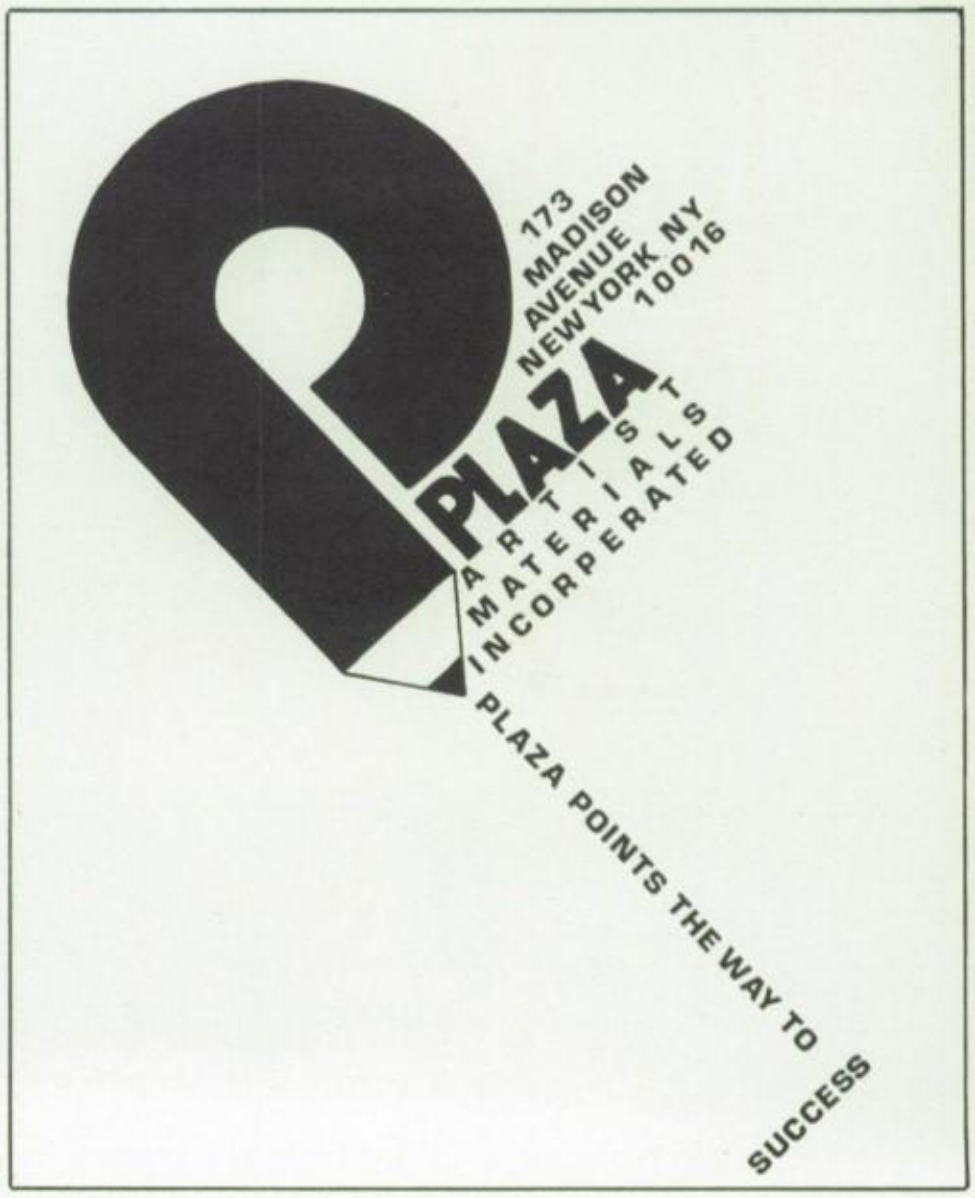
Doris J. Rubinic



Tonice M. Welch



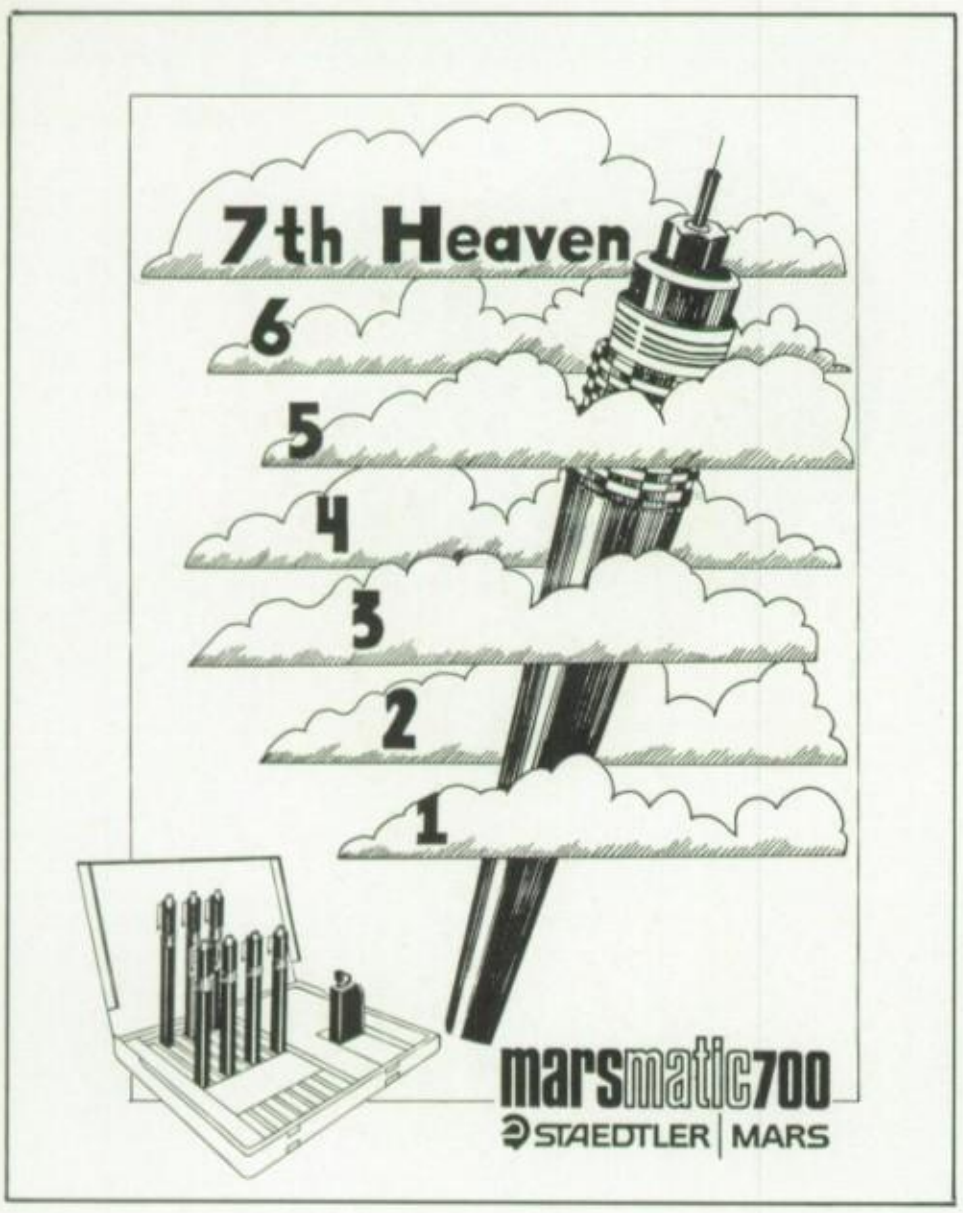
Lo-Yee Ngan

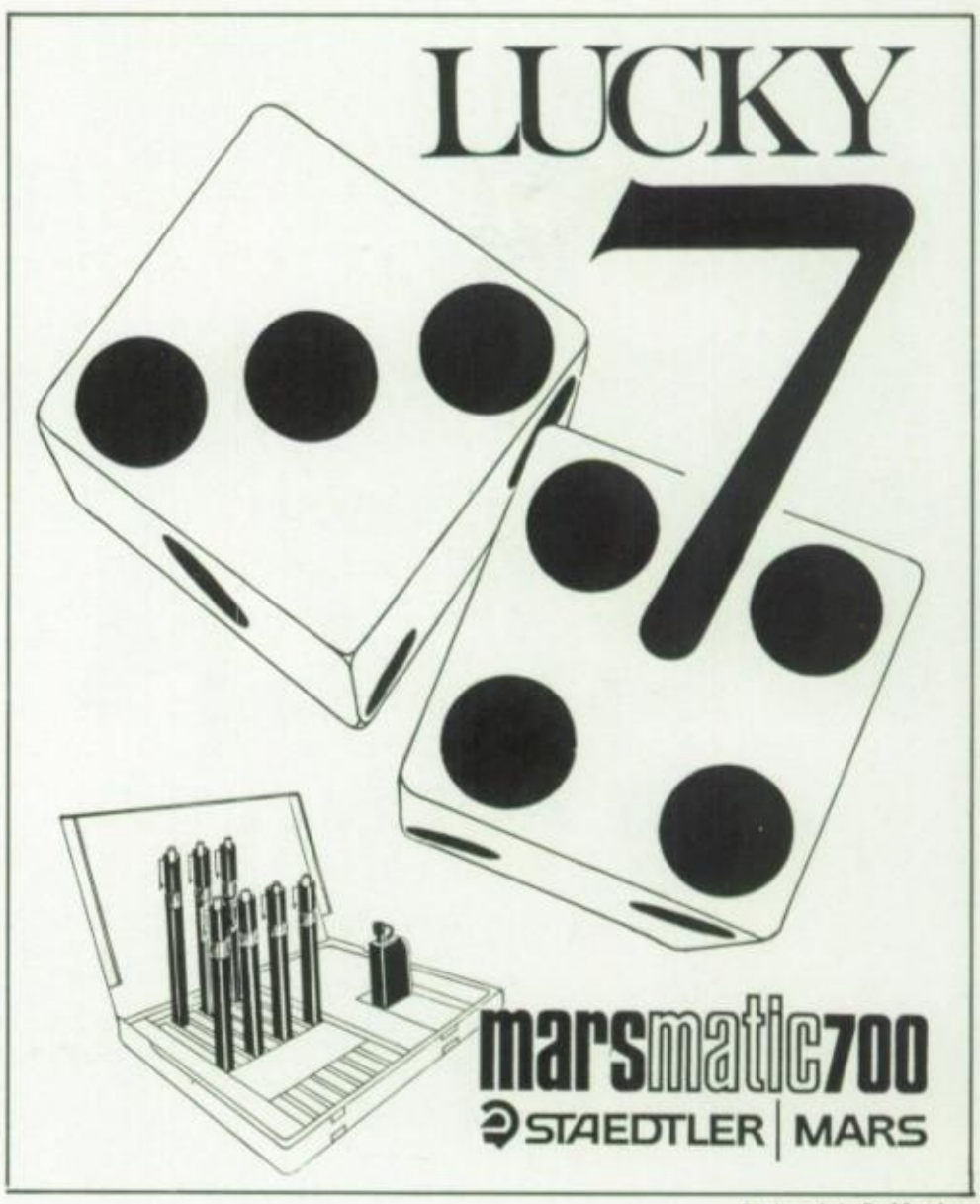


Julie T. Schrank

Doris J. Rubinic

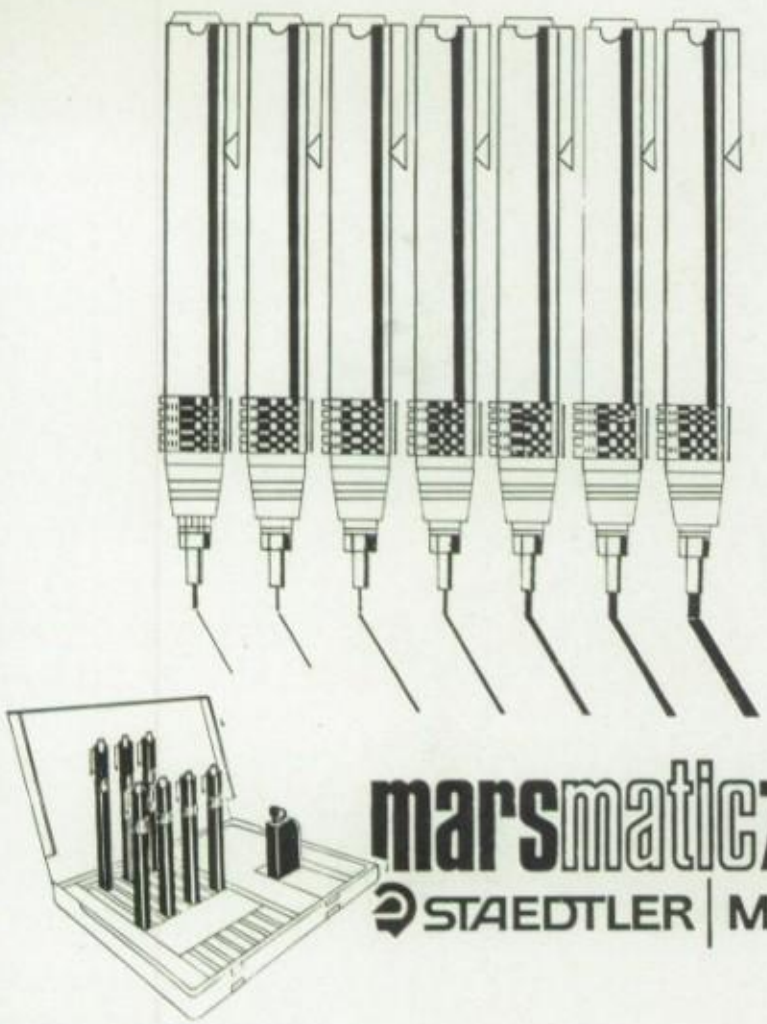
Lo-Yee Ngan





Richard J. DeMonico

Seven smooth strokes with
Seven slick pens



marsmatic700
STAEDTLER | MARS

Stephanie Y. Kennedy

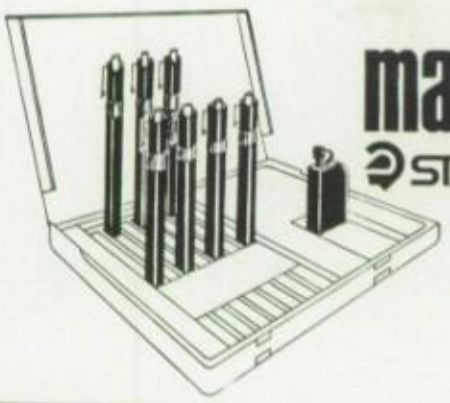
There's nothing like a seven shooter...
—the Ultimate Weapon:

marsmatic700
STAEDTLER | MARS

William S. Barnett

Scientific Studies
how: Slow Seniors
uffer Sadly
howing Sloth,
Stupidity and Sloppiness.

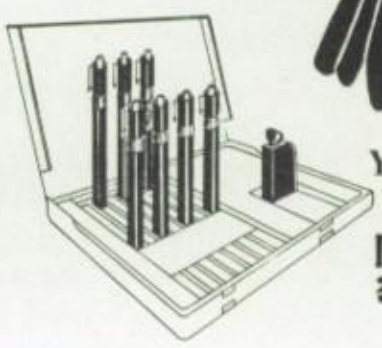
Smart Seniors Select
Sets of Seven Staedtlers
Showing Sense, Sagacity,
Superiority and Success.



marsmatic700
STAEDTLER | MARS

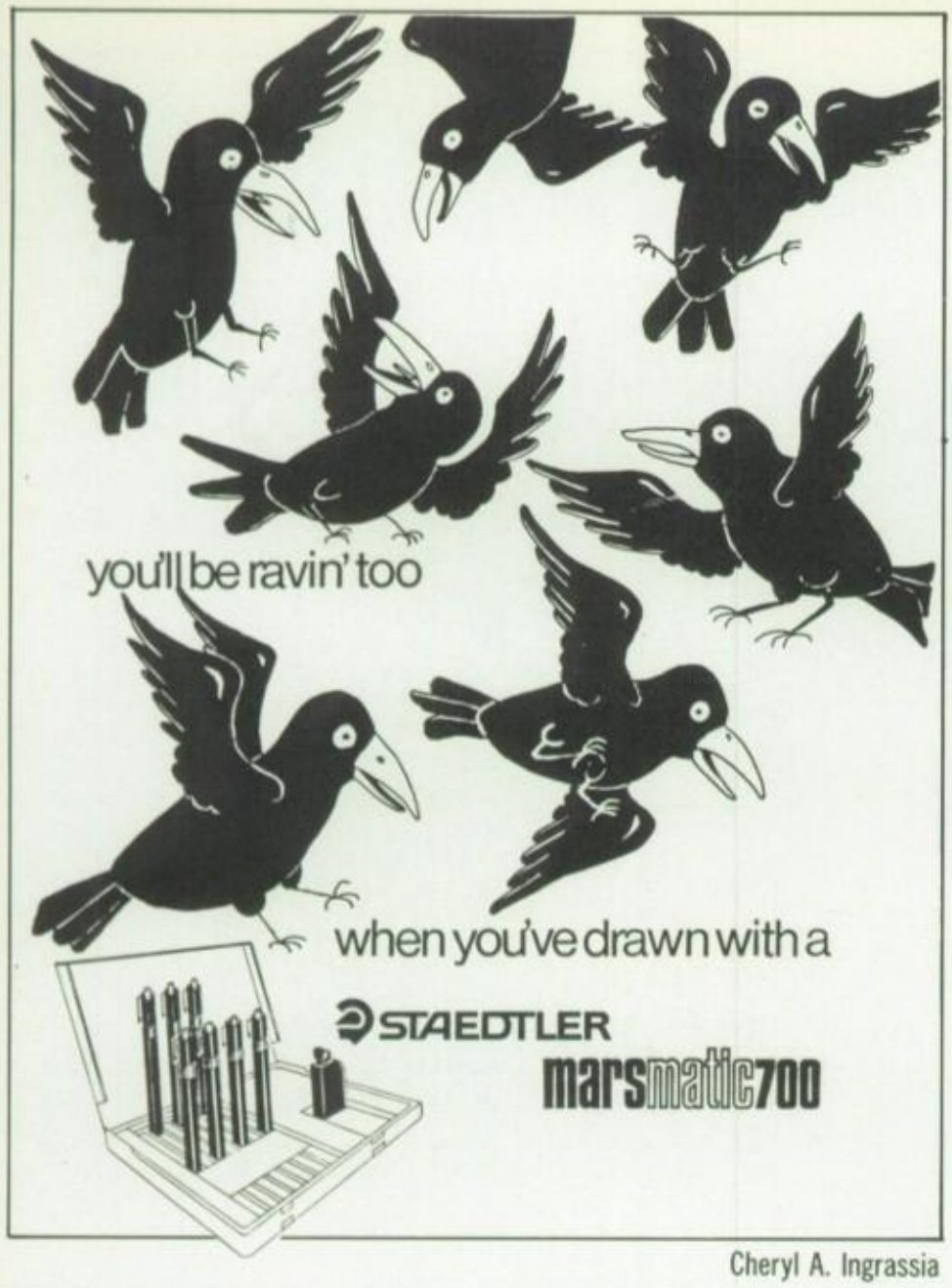
Pamela J. Hagstrom

IN THE STORY OF THE SEVEN RAVENS, A
CURSE IS UNDONE BY A KIND WISH

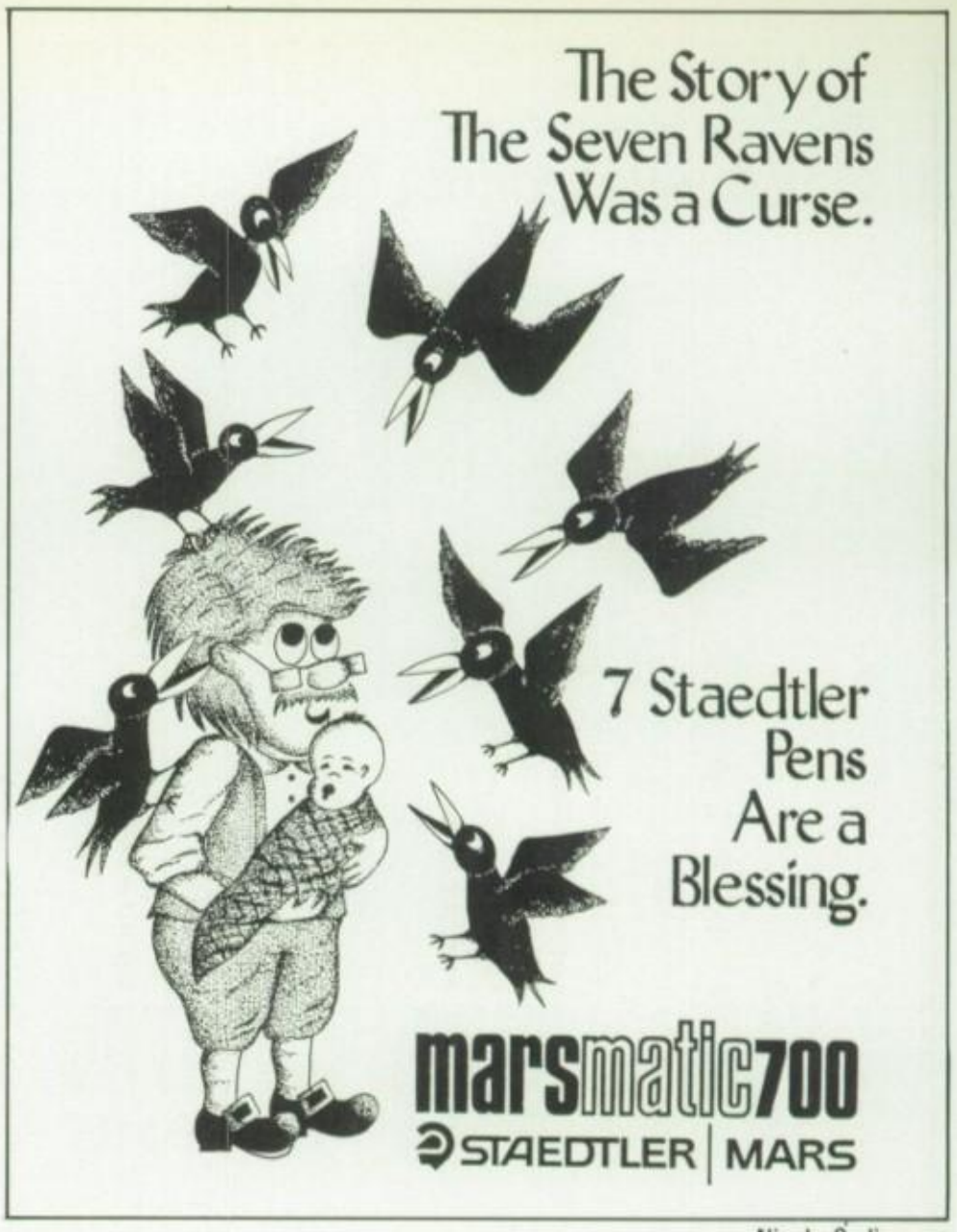


YOU TOO CAN HAVE
YOUR WISH WITH
marsmatic700
STAEDTLER

Neida Nieves



Cheryl A. Ingrassia

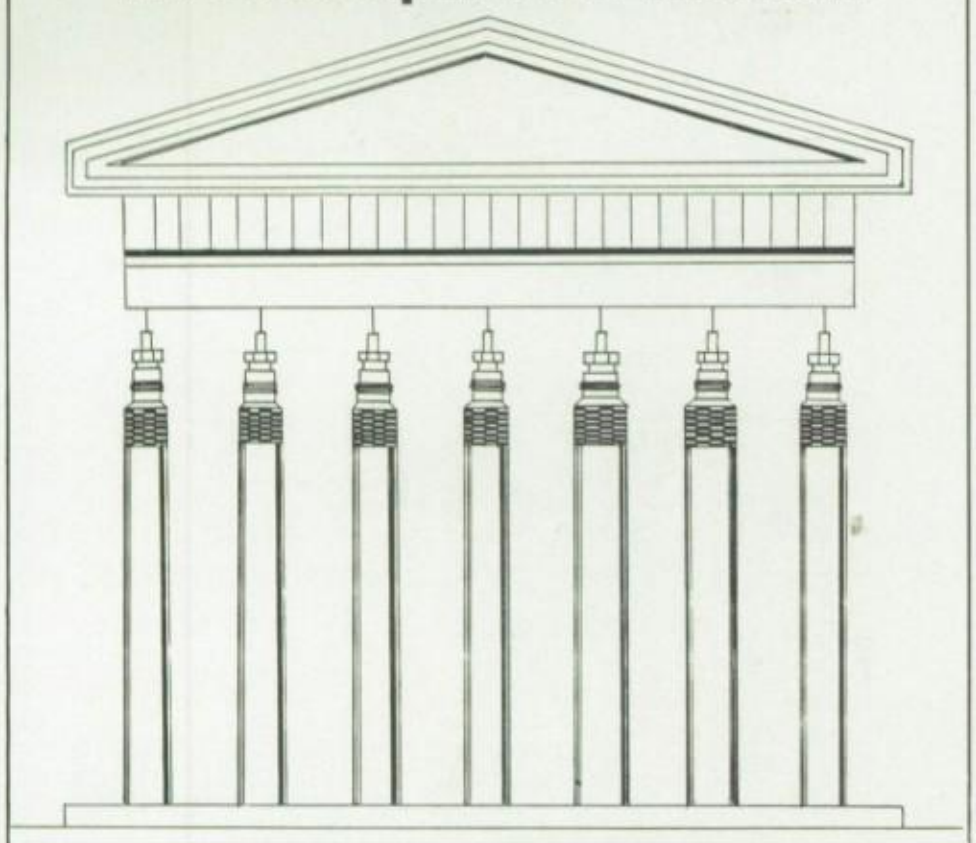


Nicole S. Jimenez

Tonice M. Welch

Susan Y. Kim

The seven pillars of wisdom

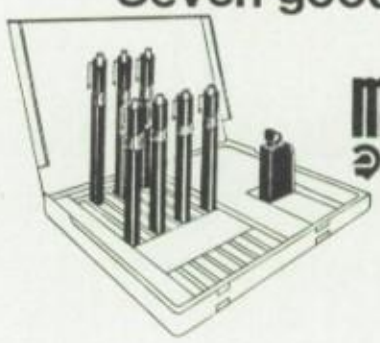


marsmatic700
STAEDTLER | MARS

Karl S. Rutter

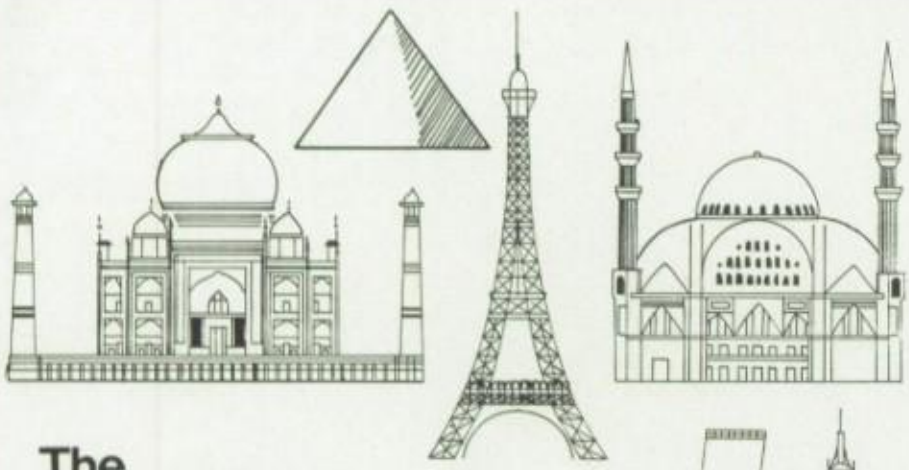
in ancient times ... ... in modern times:

Seven good reasons why

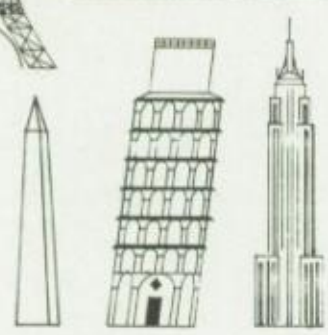


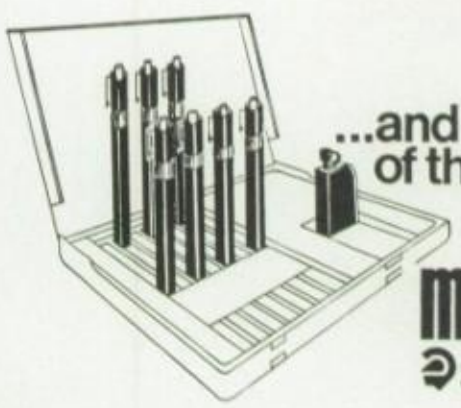
marsmatic700
STAEDTLER | MARS

Carolyn Jobes



The
Seven Ancient
Wonders of the World



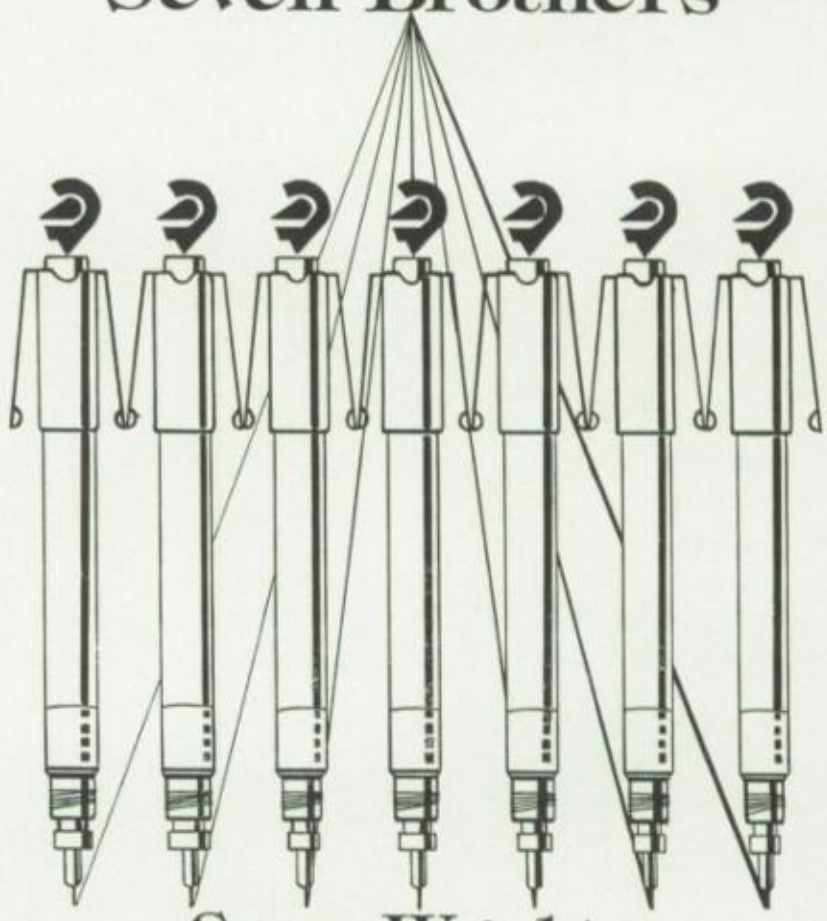


...and seven wonders
of the modern world:

marsmatic700
STAEDTLER | MARS

Ingrid M. Castillo

Seven Brothers



Seven Weights

The team that can't be beat

STAEDTLER marsmatic700

Kevin A. Dixon

Pete Martinez

Gilbert Escalante

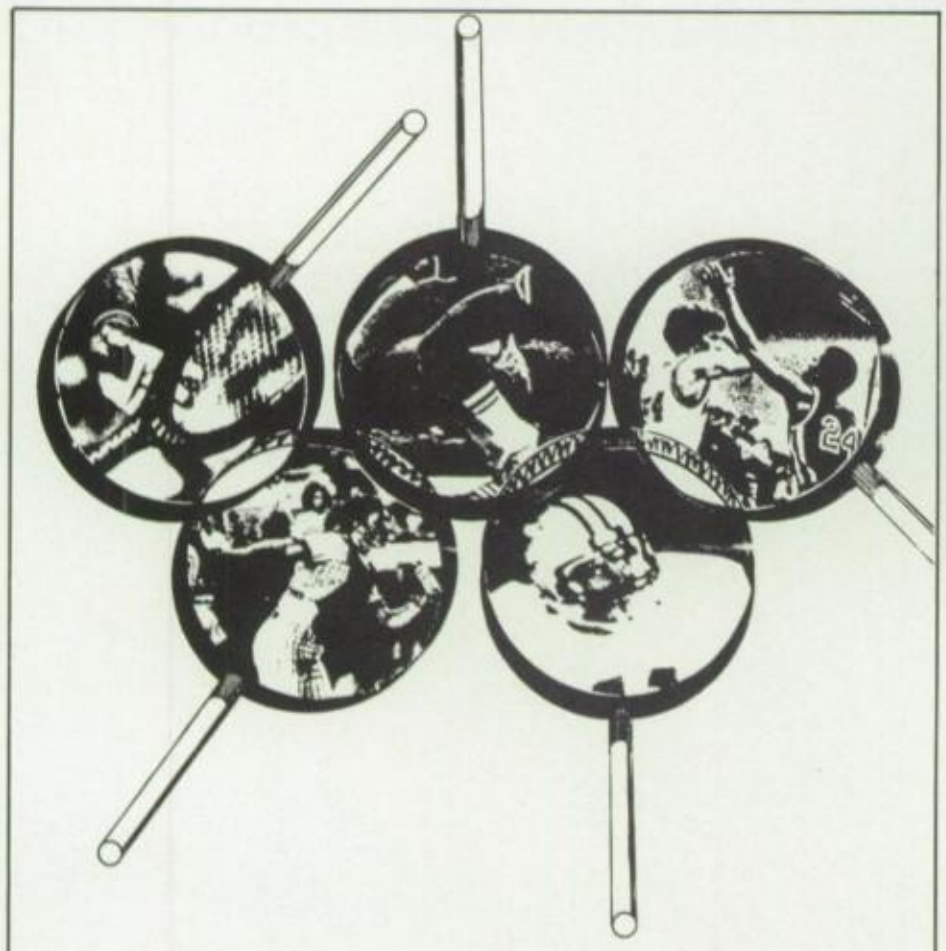
Leanne Gunter

Susan Y. Kim

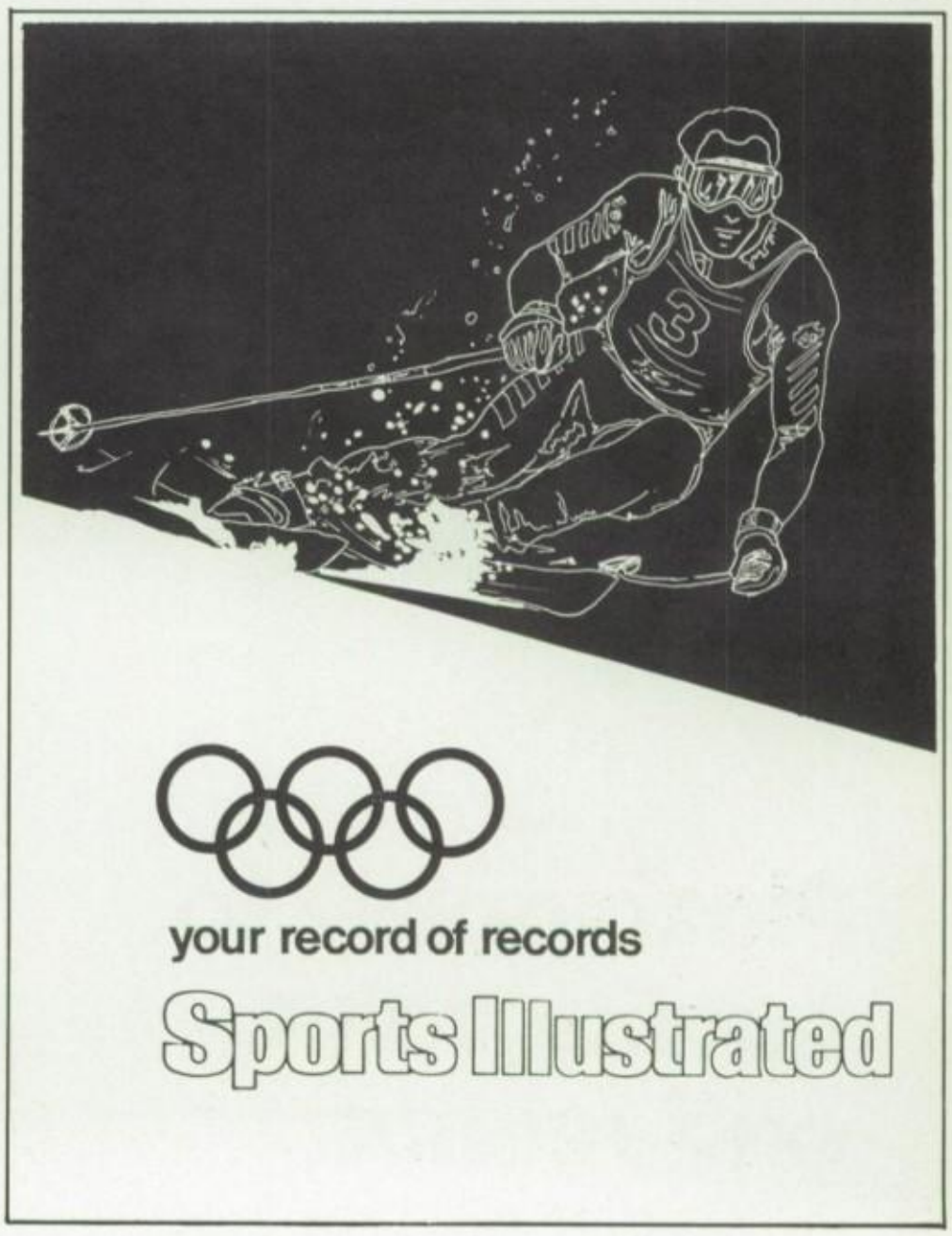
ALL RECORDED PERMANENTLY IN
Sports Illustrated
(IT'S A WHOLE LOT MORE THAN SPORTS HEADLINES)
TIME & LIFE BUILDING, 541 NORTH FAIRBANKS COURT, CHICAGO, ILLINOIS 60611

Lo-Yee Ngan

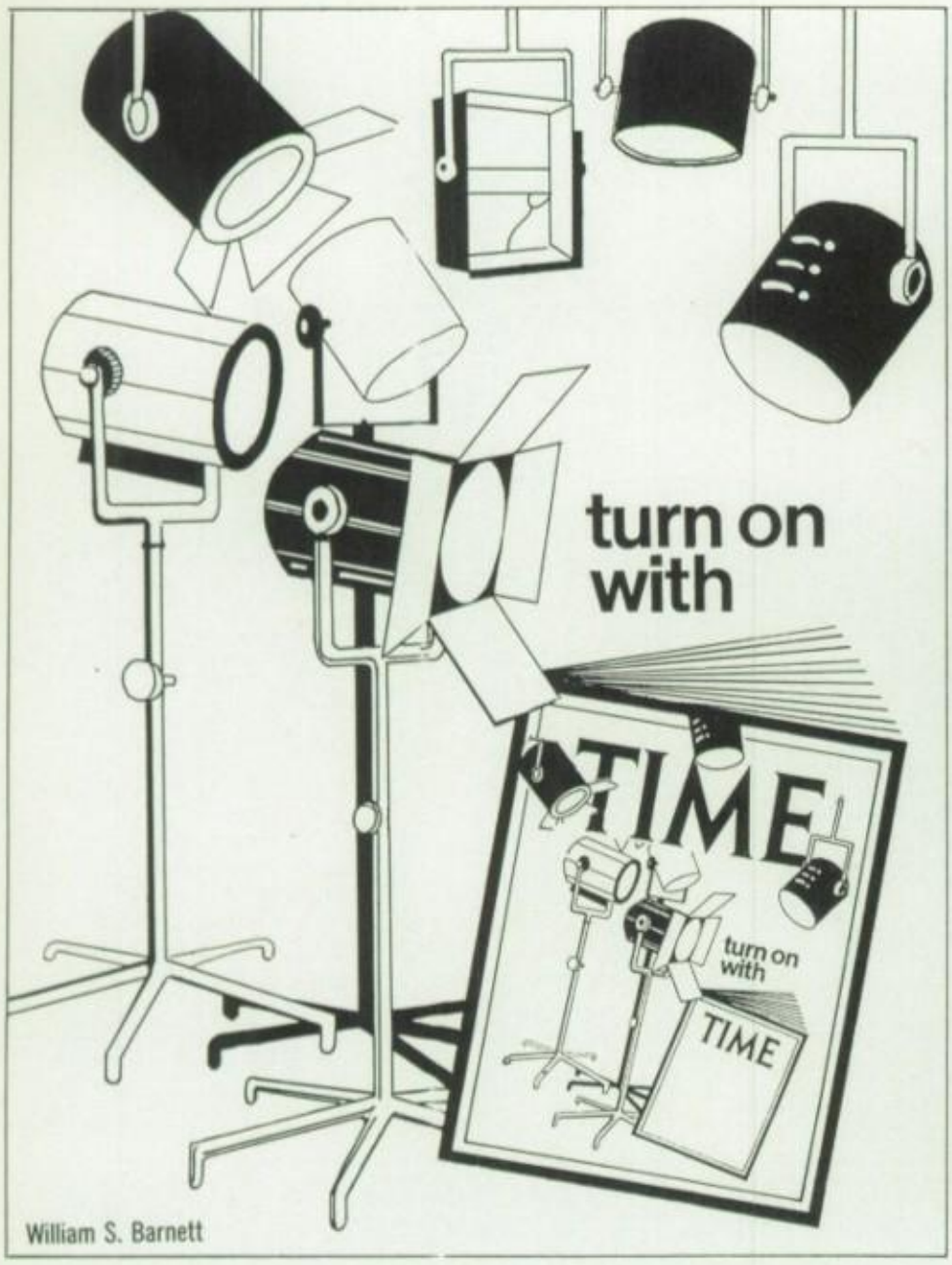
Neida Nieves



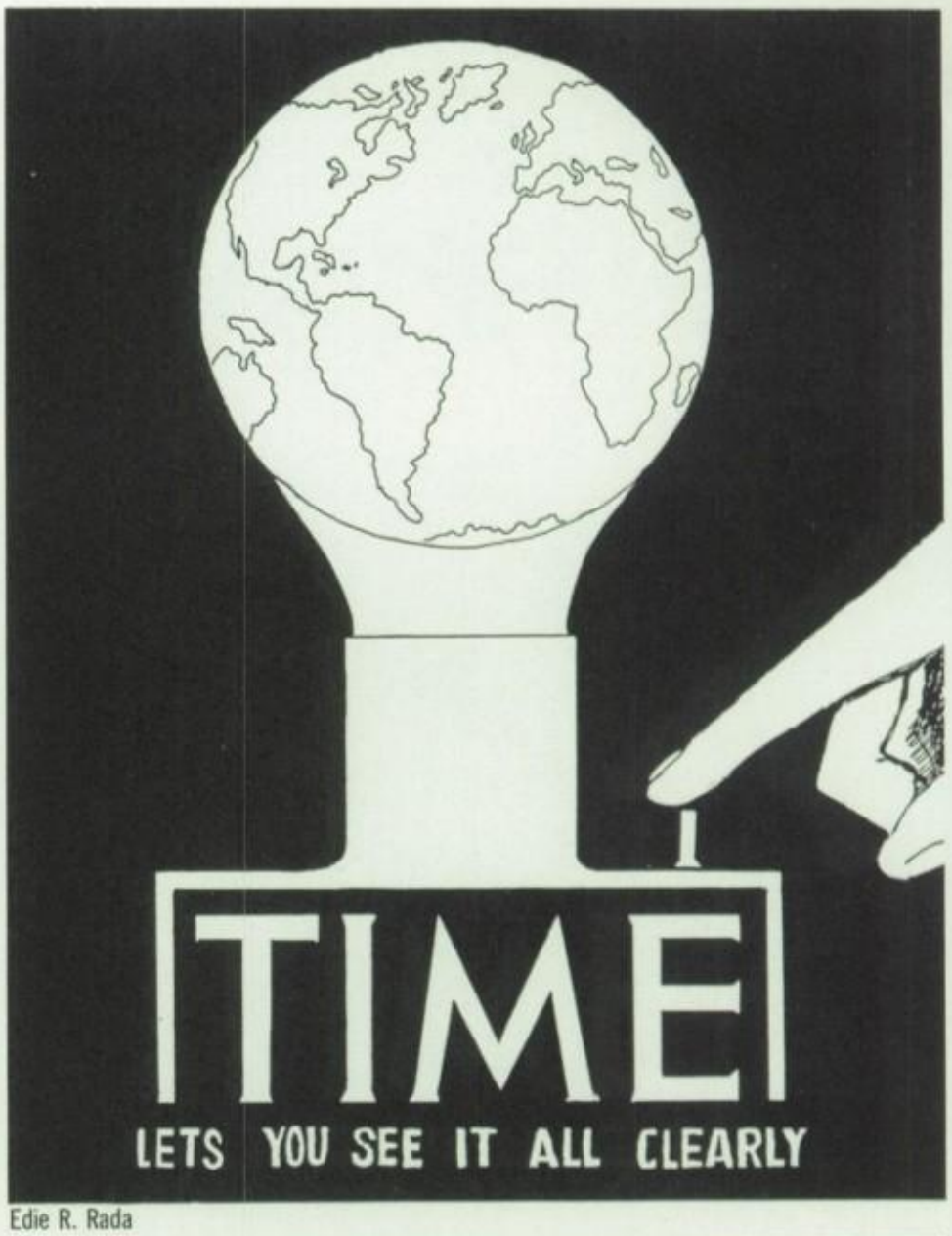
James E. Bethea



Nicholas E. Torello

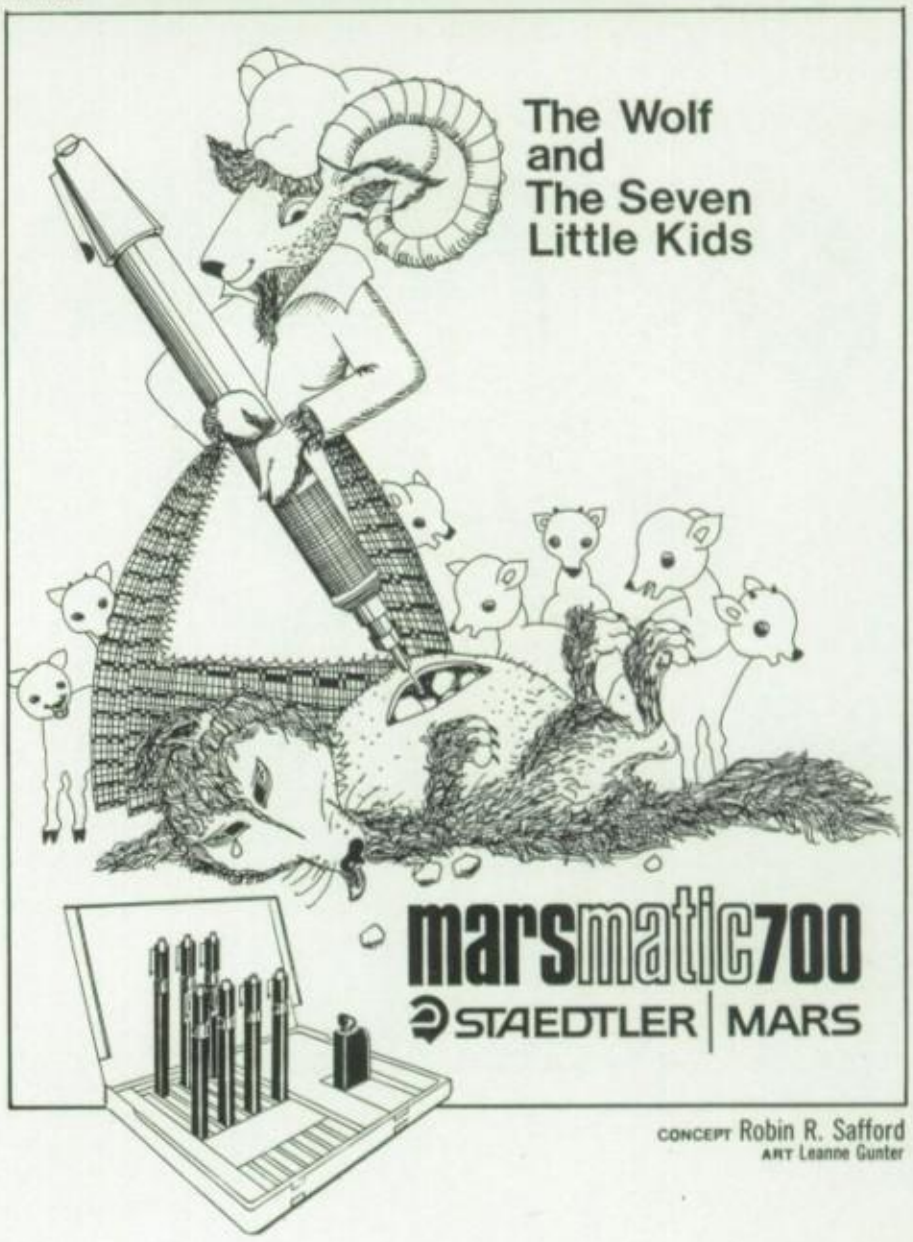


William S. Barnett



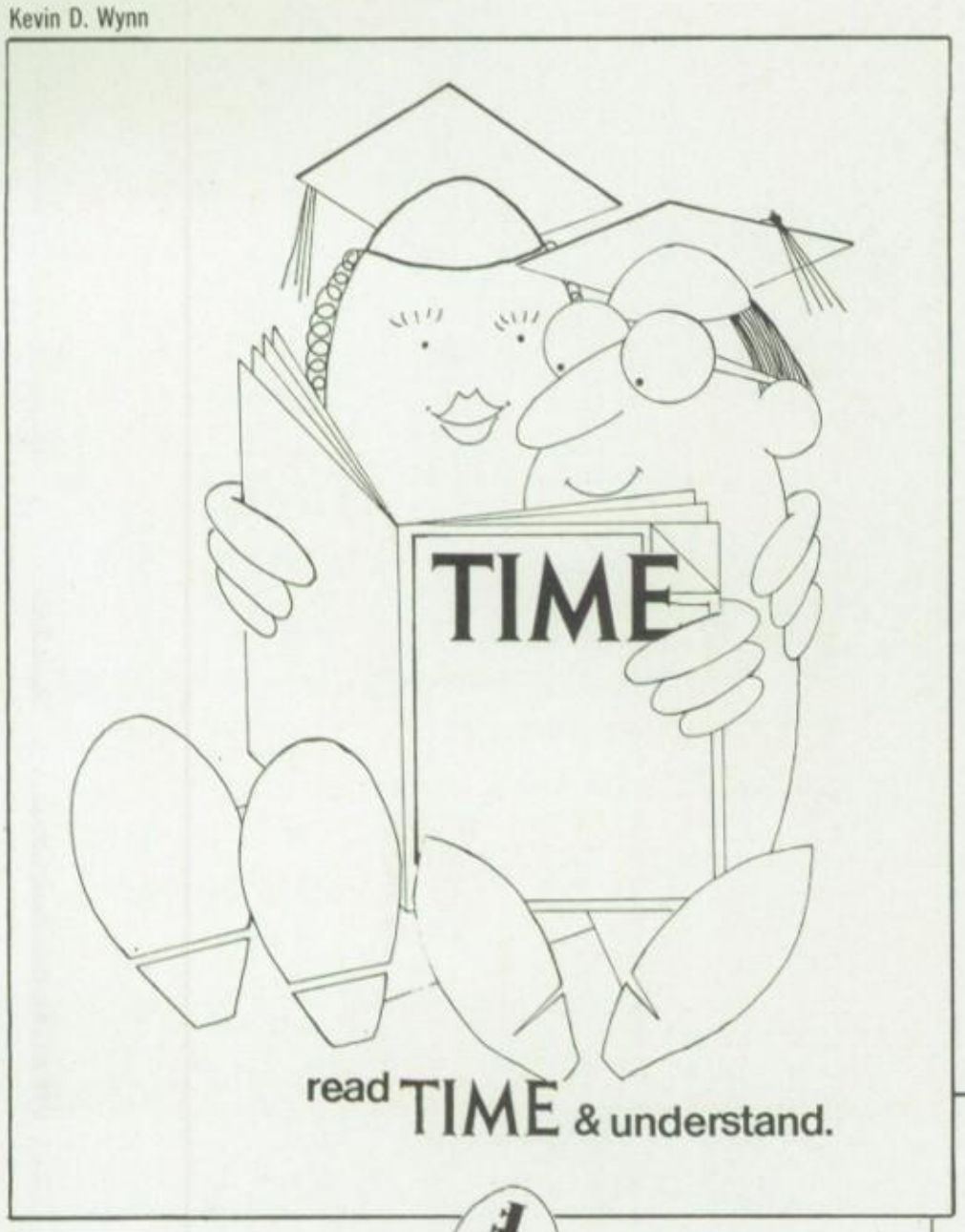
Edie R. Rada

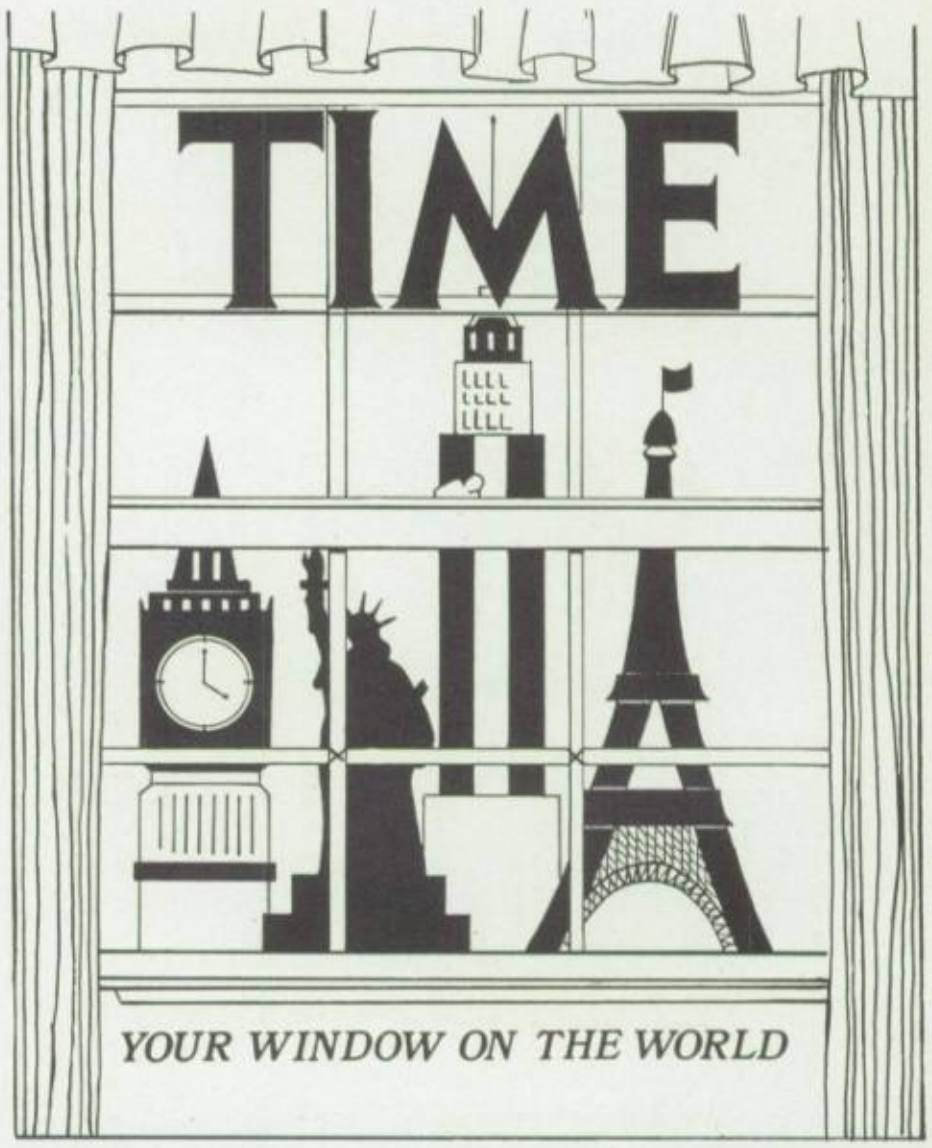
Edward Reyes

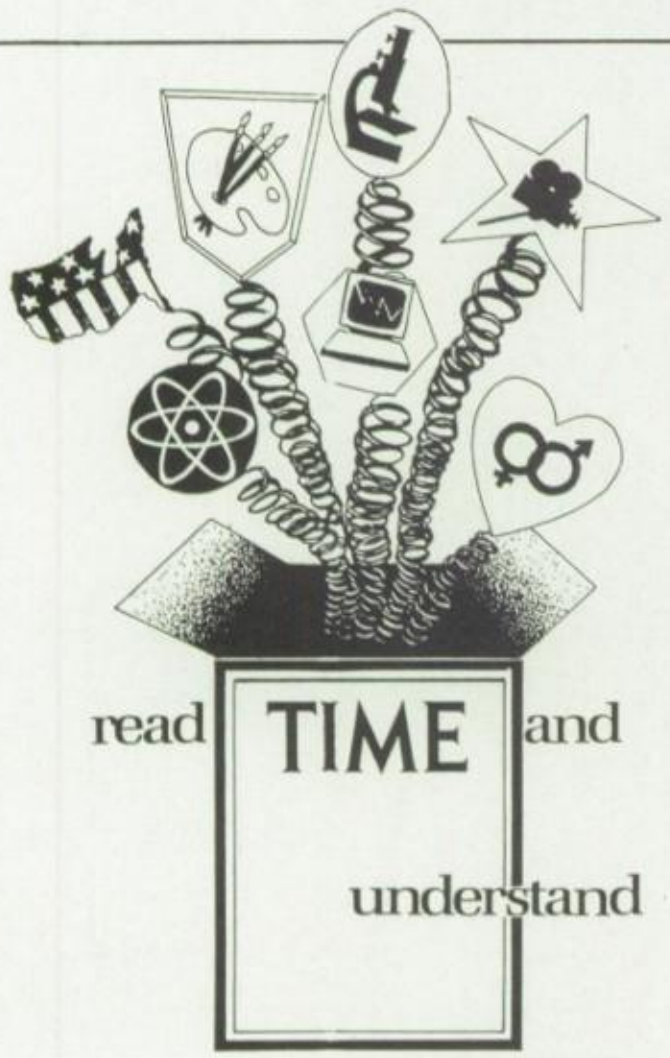


CONCEPT Robin R. Safford
ART Leanne Gunter

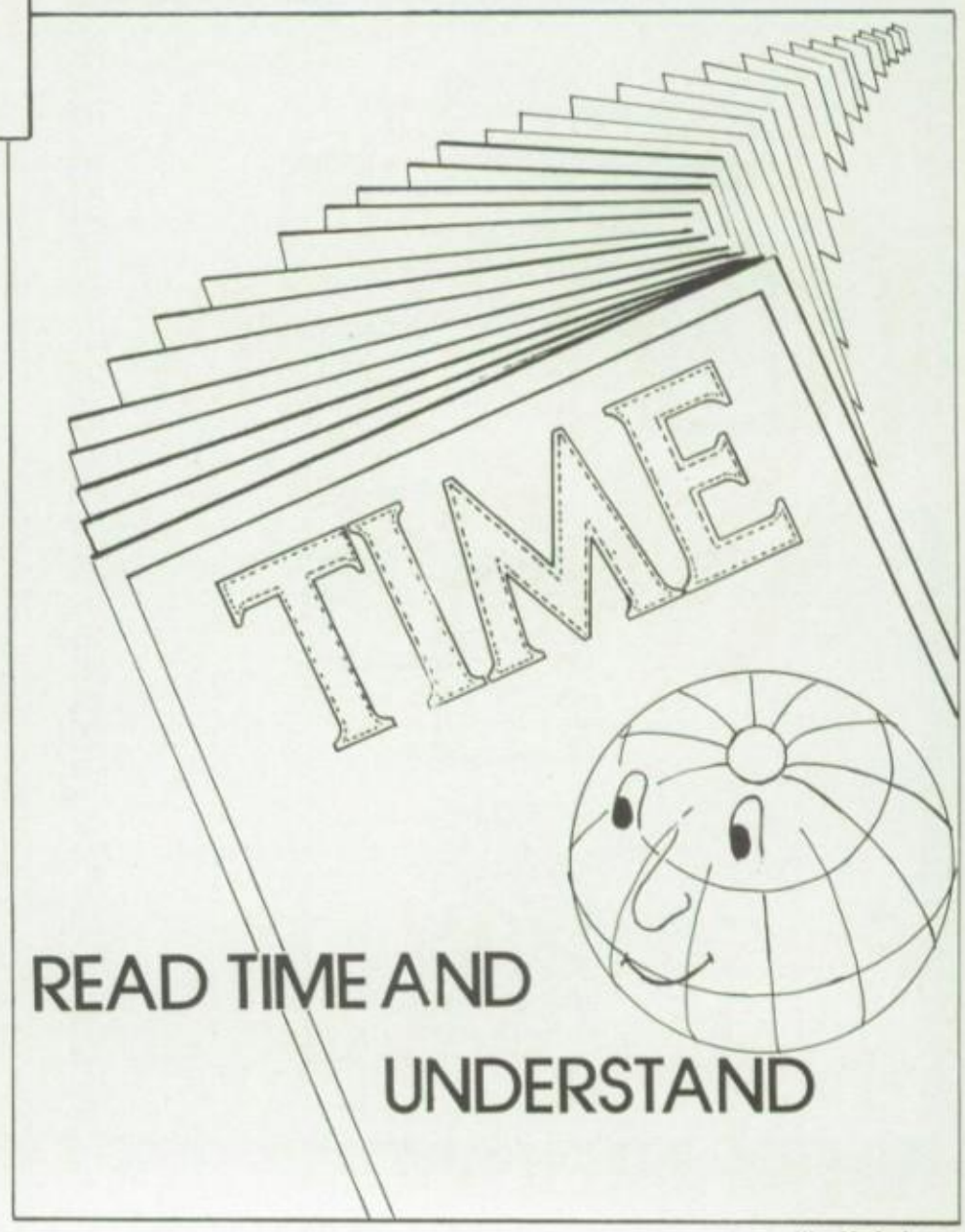
Kevin D. Wynn



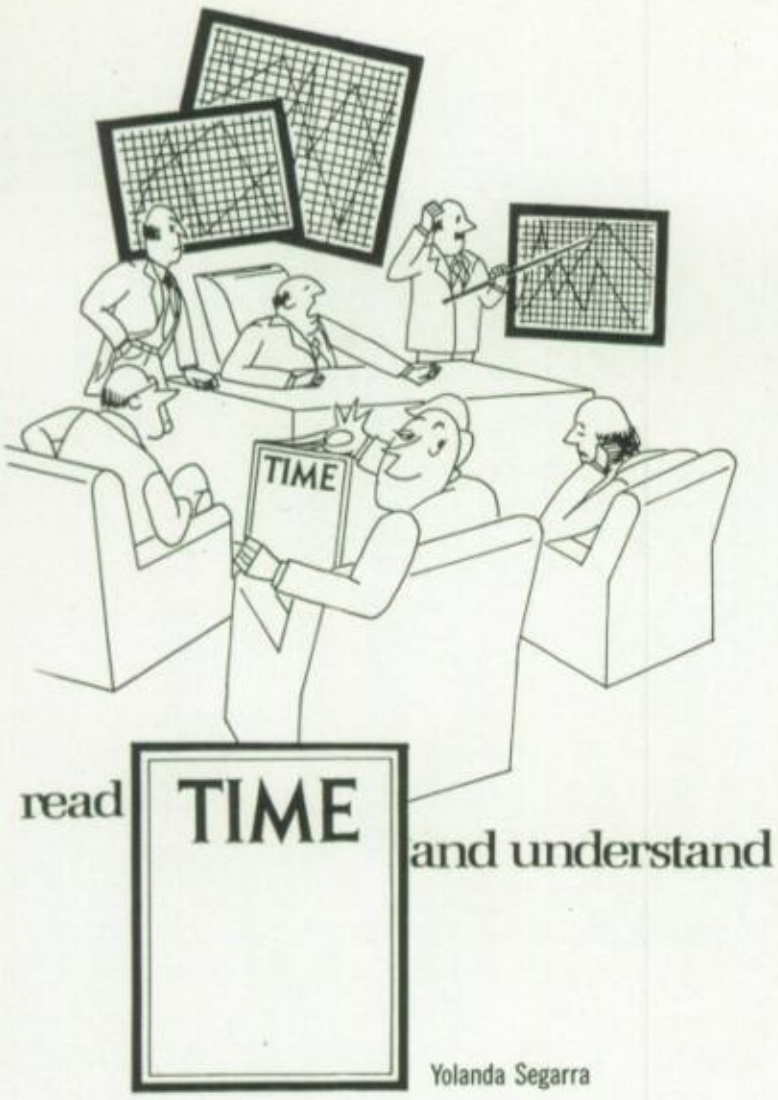




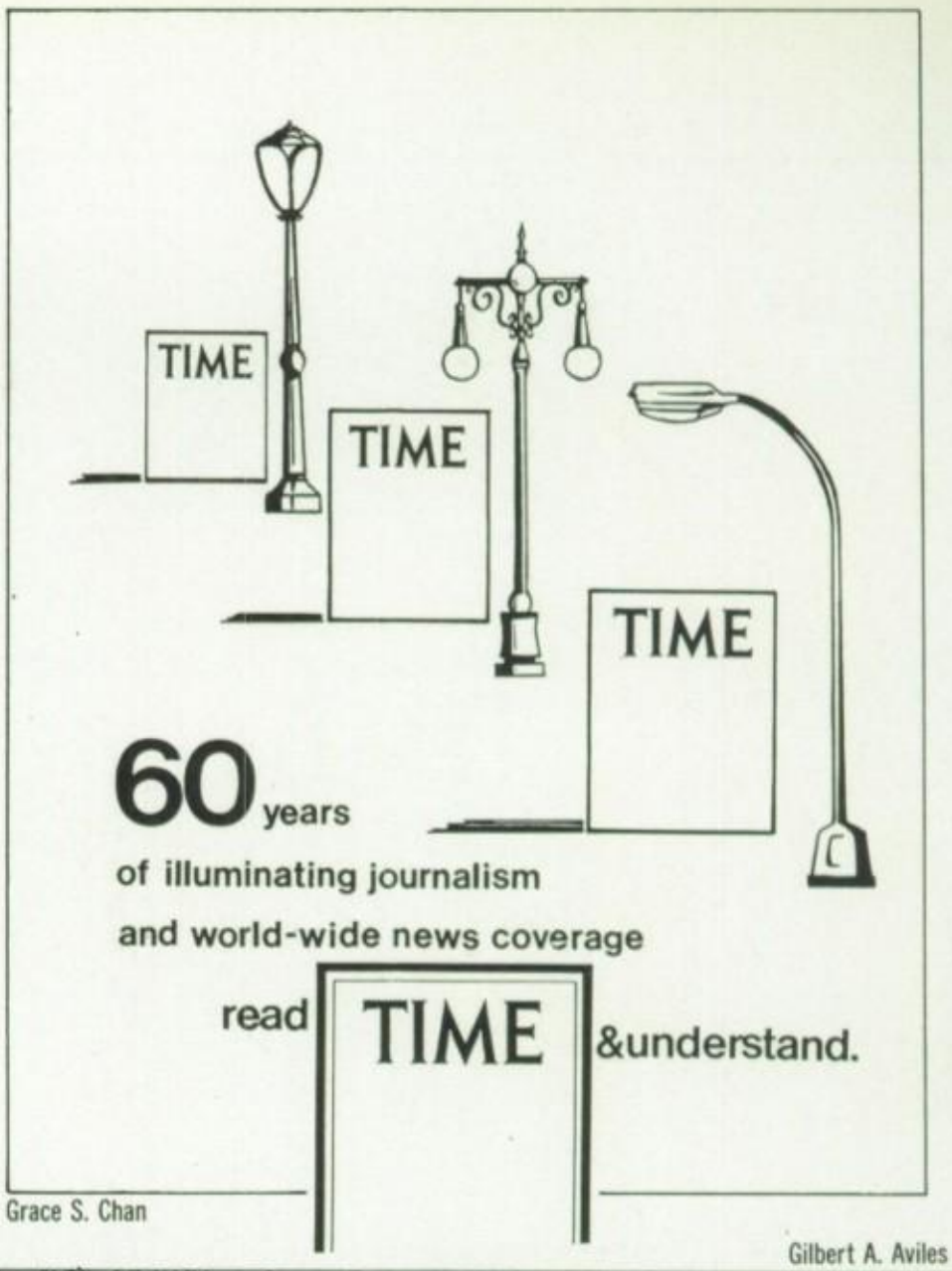
Susan L. Nathan



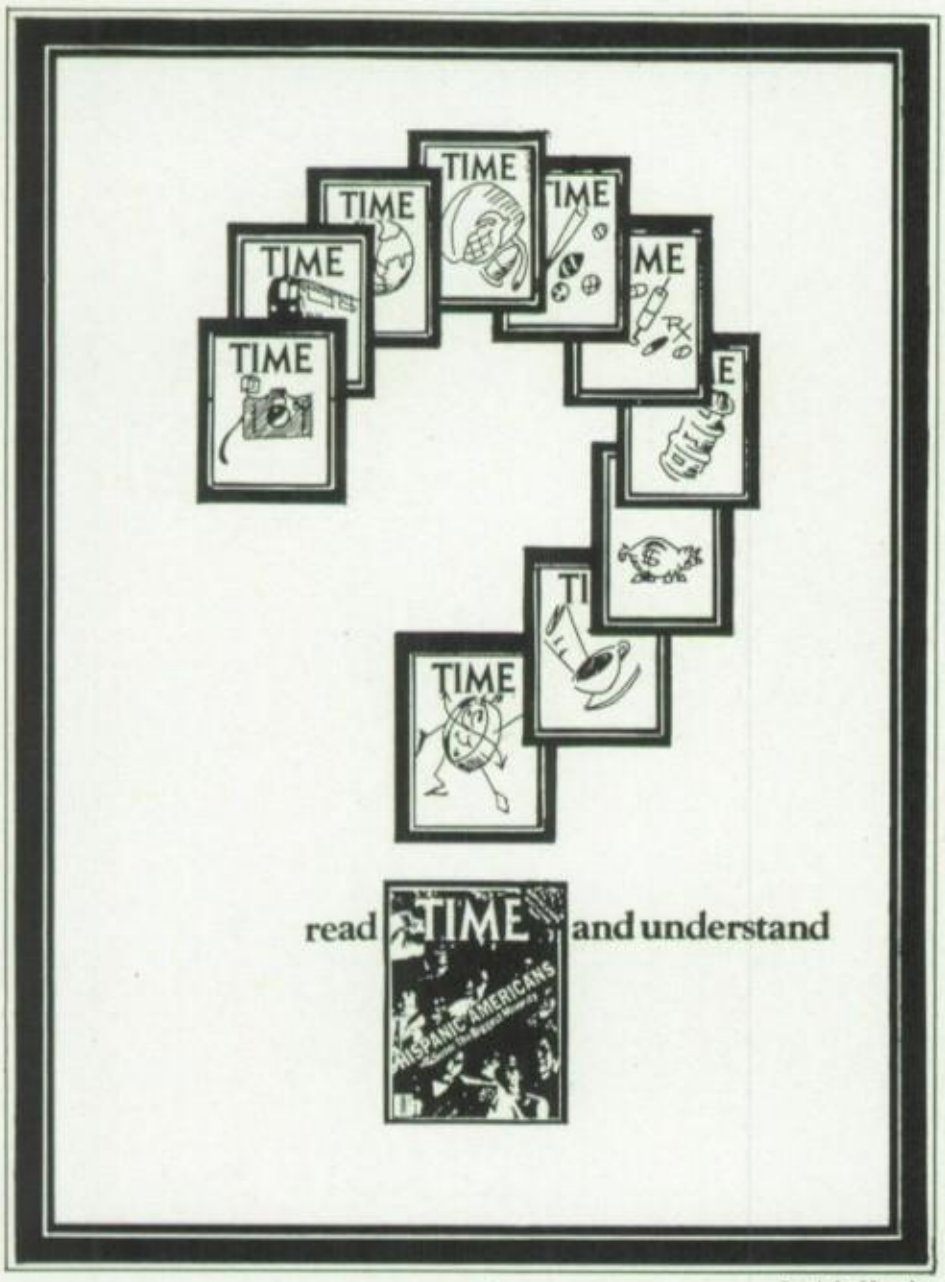
Kim M. Anderson



Yolanda Segarra

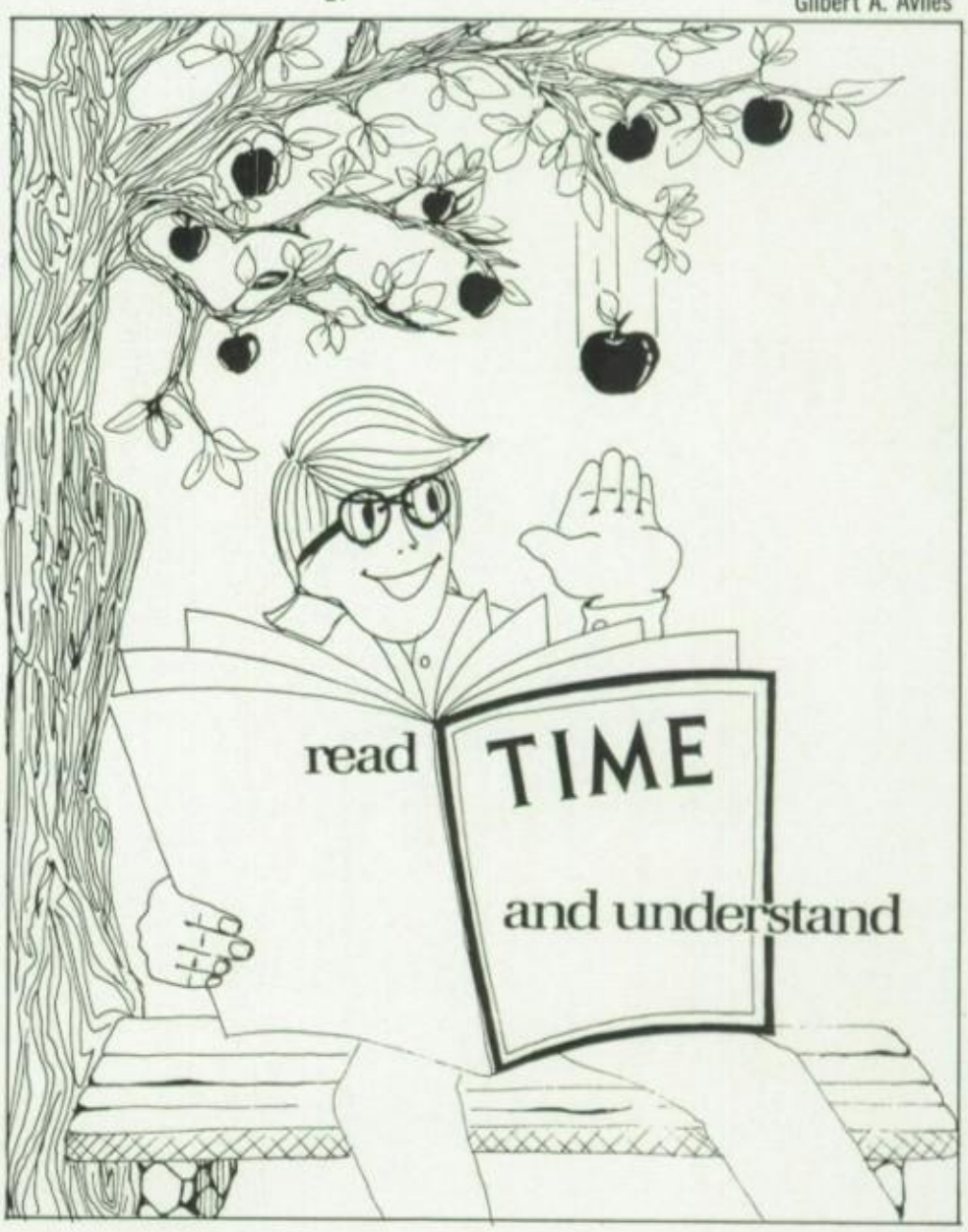


Grace S. Chan



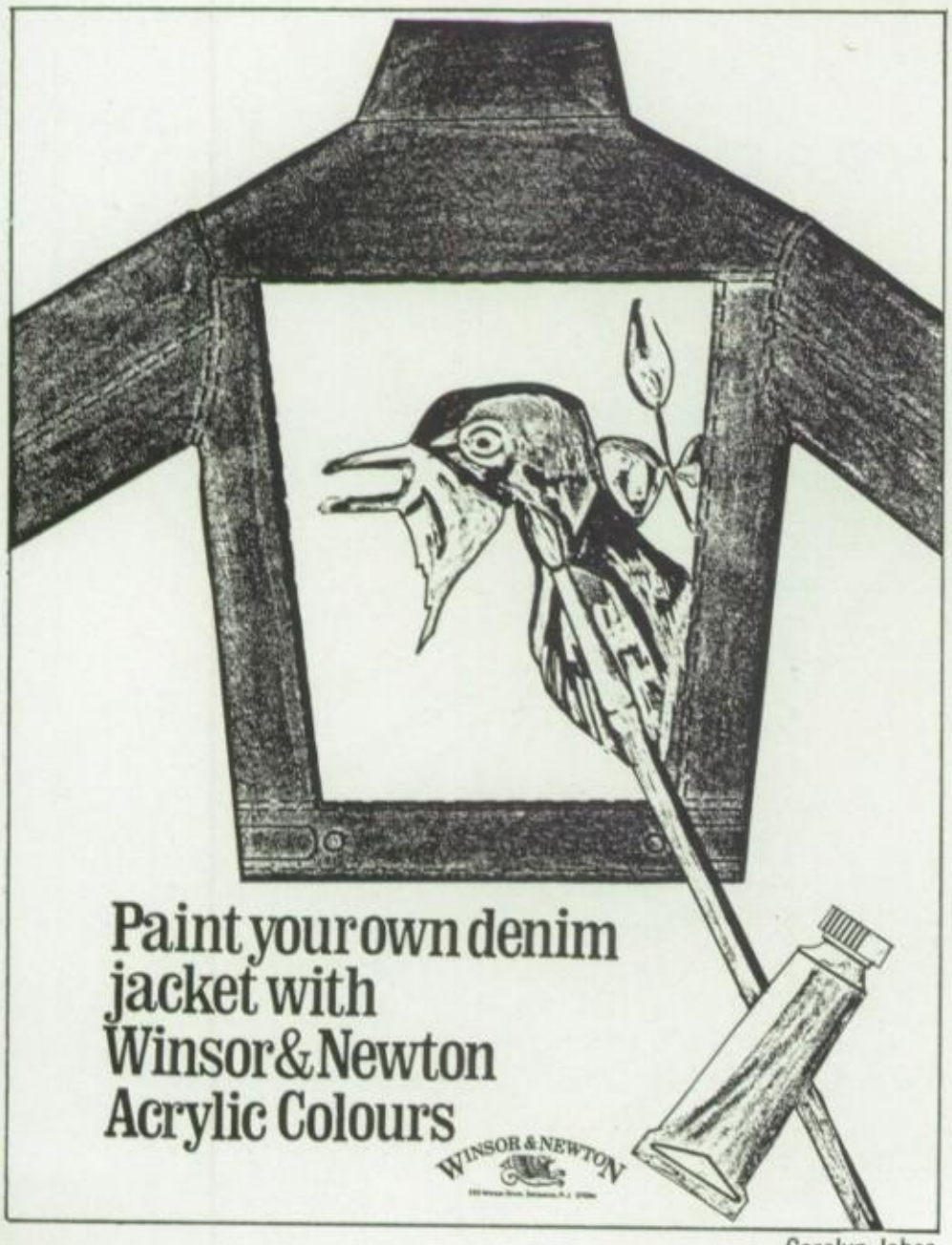
Paul A. Morales

Gilbert A. Aviles



Leanne Gunter

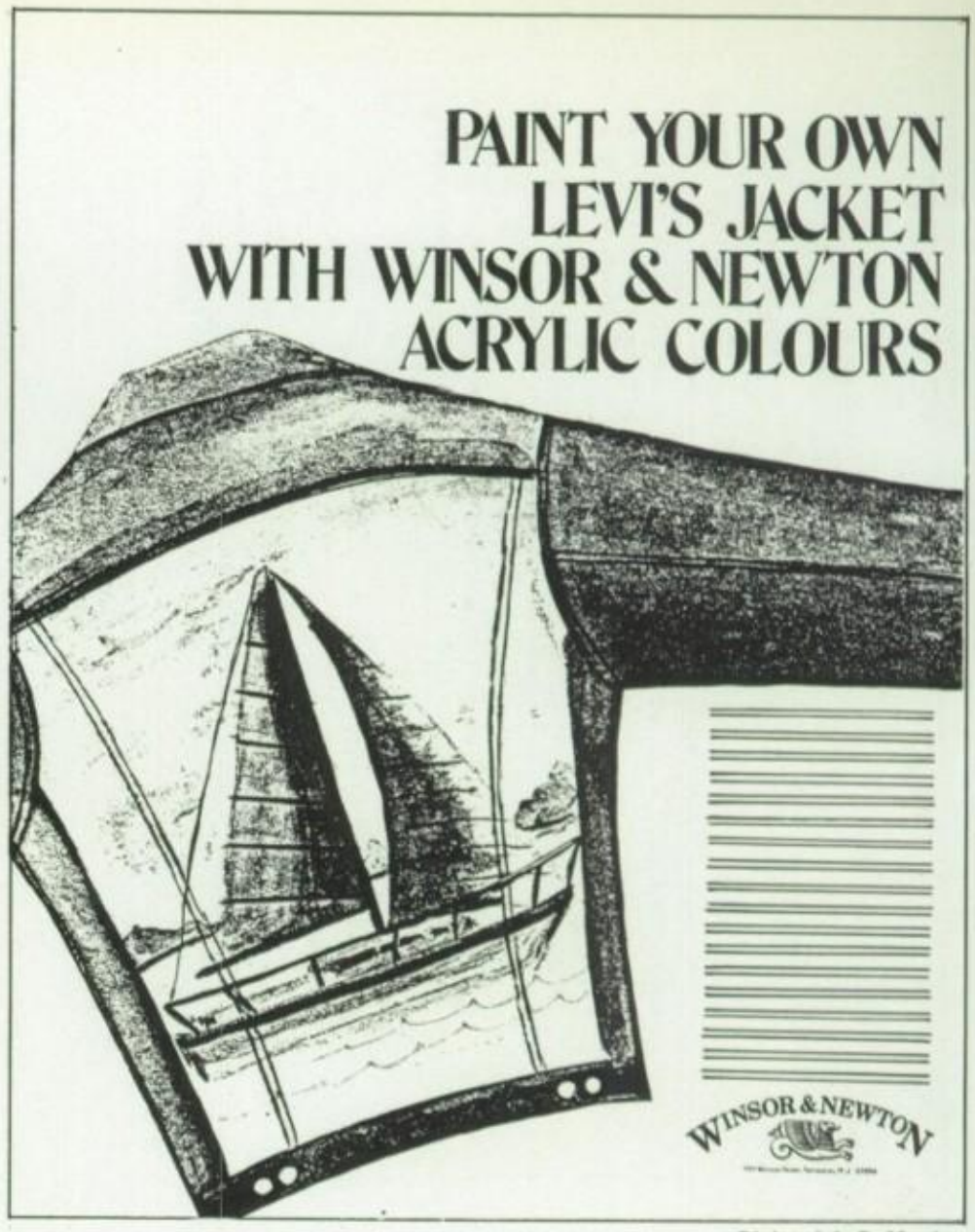
Karl S. Rutter



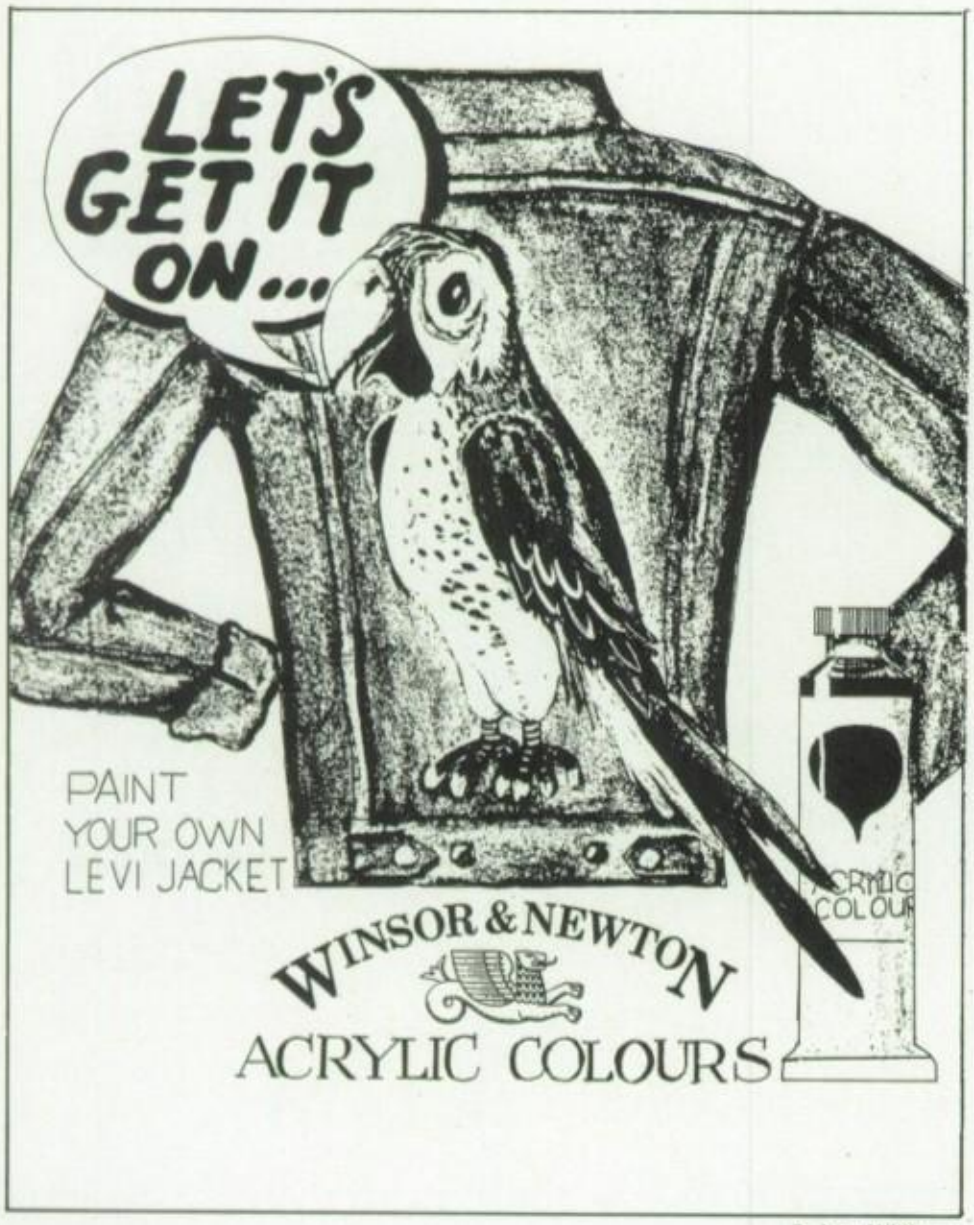
Carolyn Jobes

Leanne Gunter

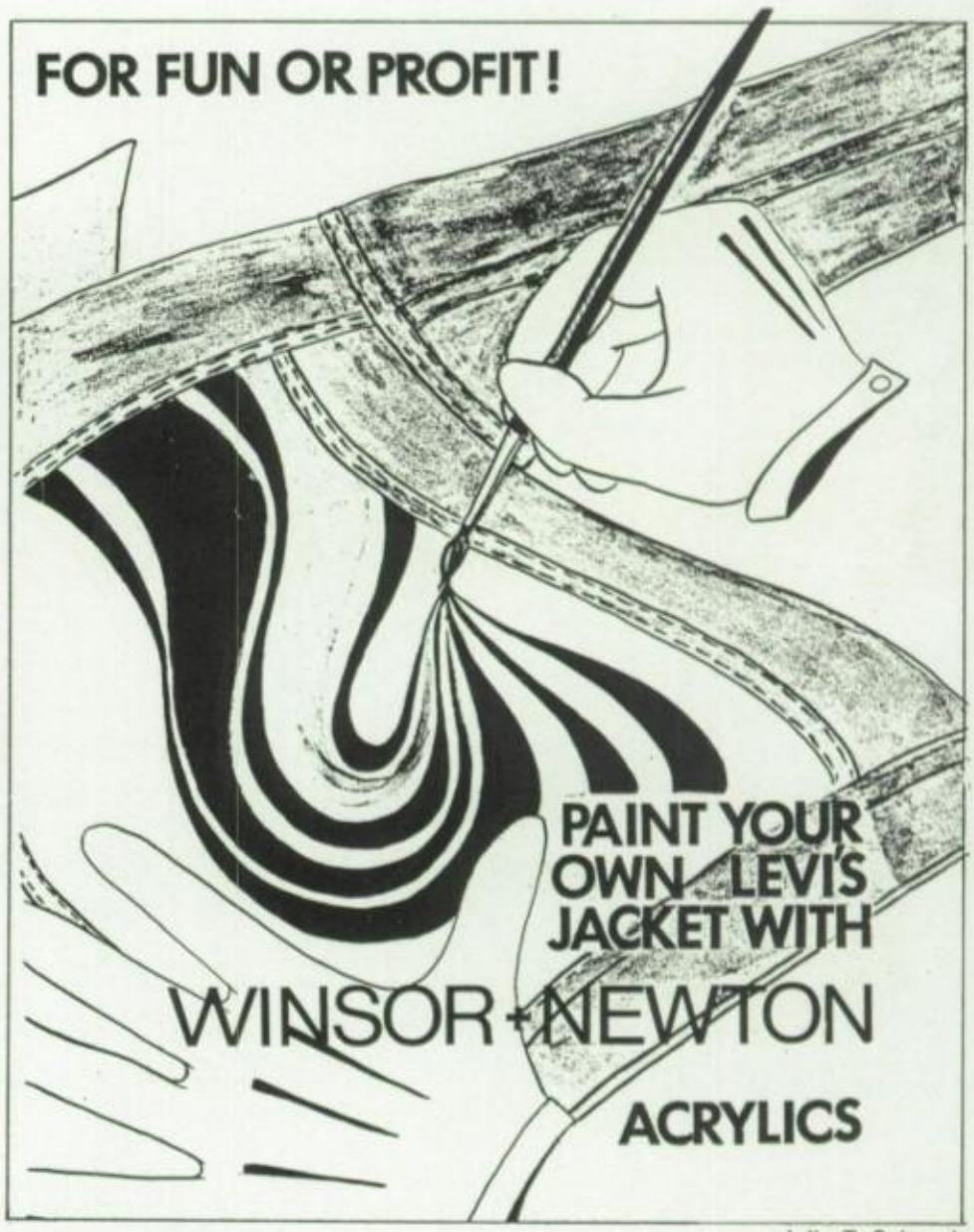
Tonice M. Welch



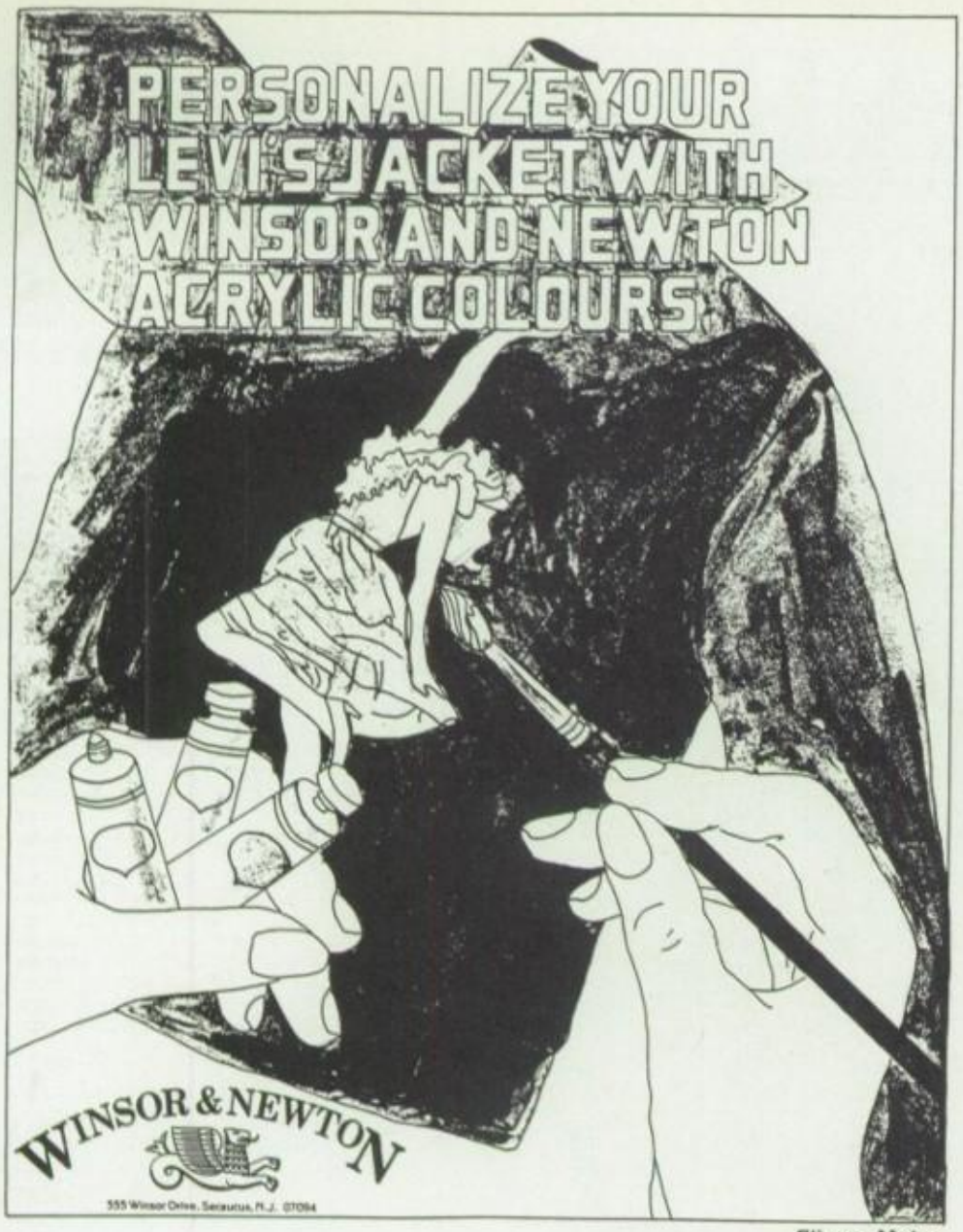
Richard J. DeMonico



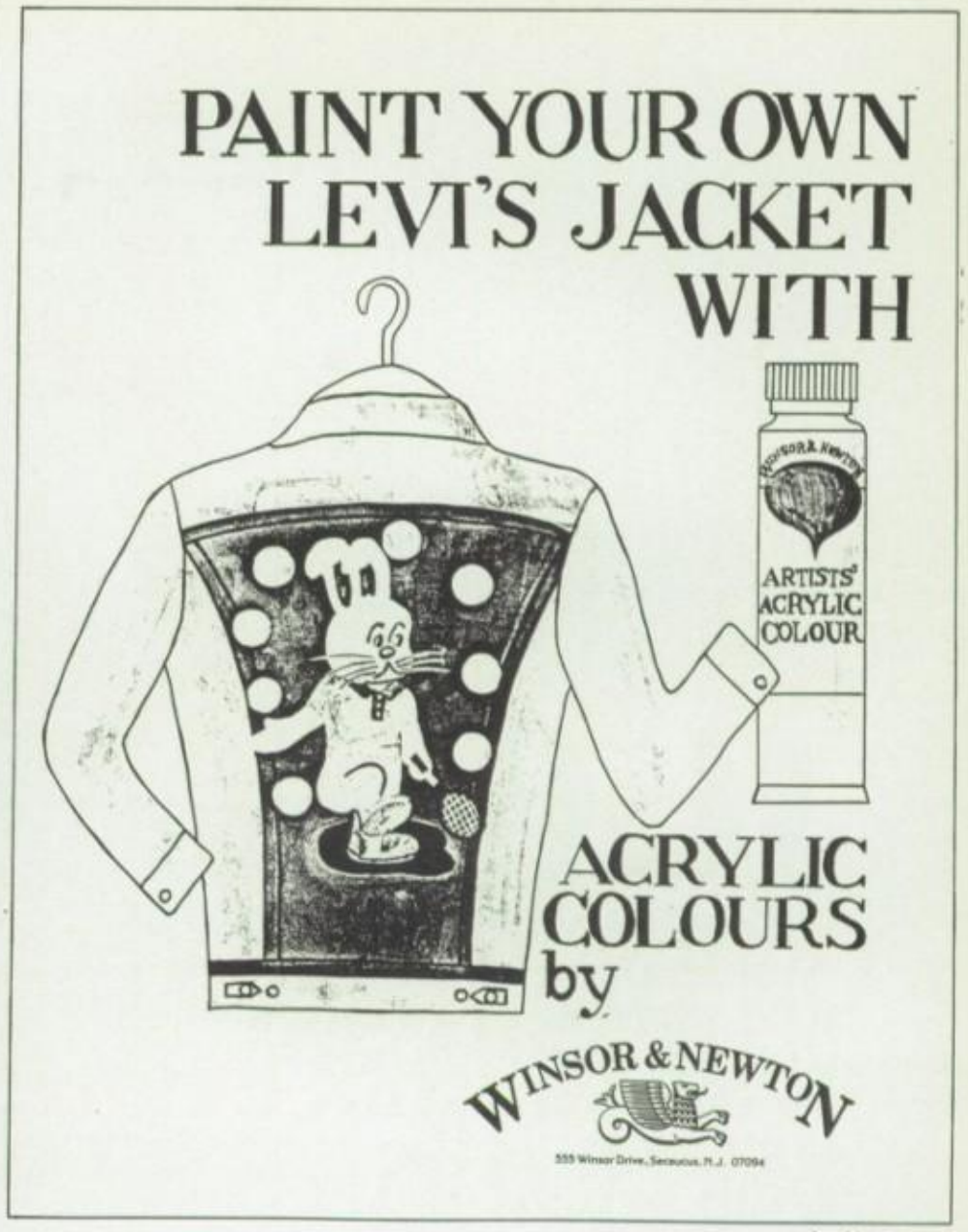
Debra Williams



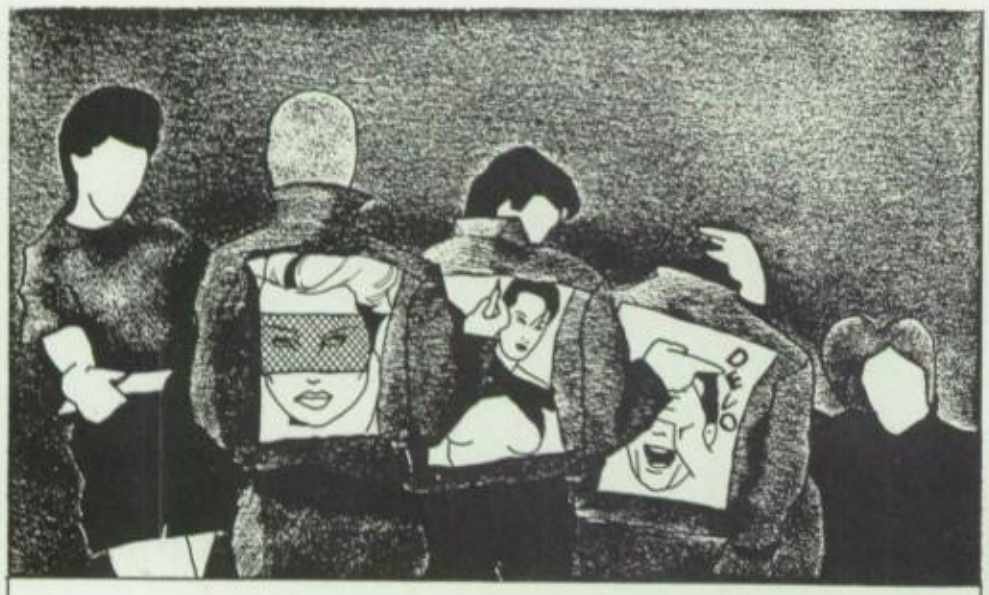
Julie T. Schrank



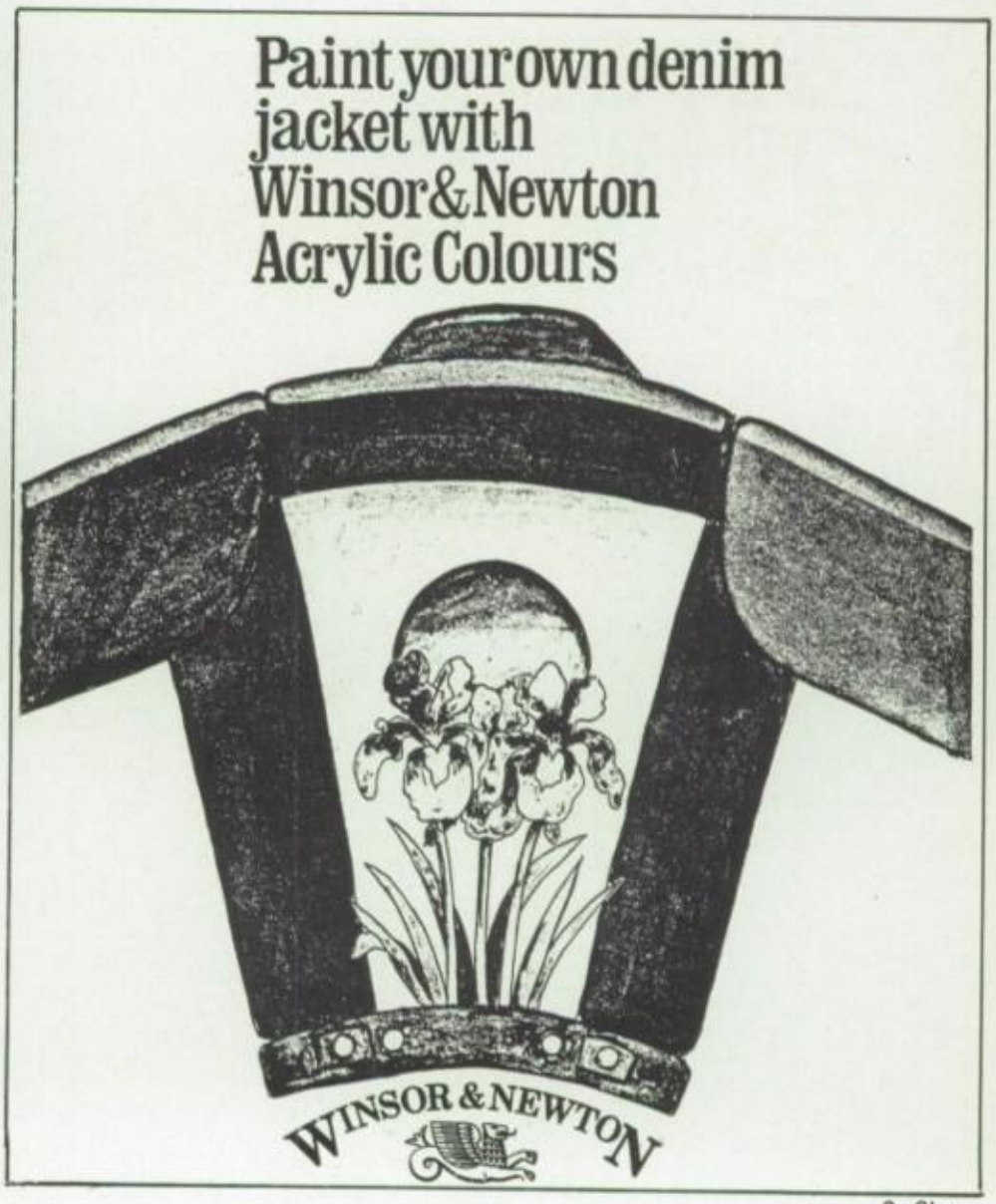
Eliseo Matos



Lo-Yee Ngan



Gilbert Escalante



S. Chan

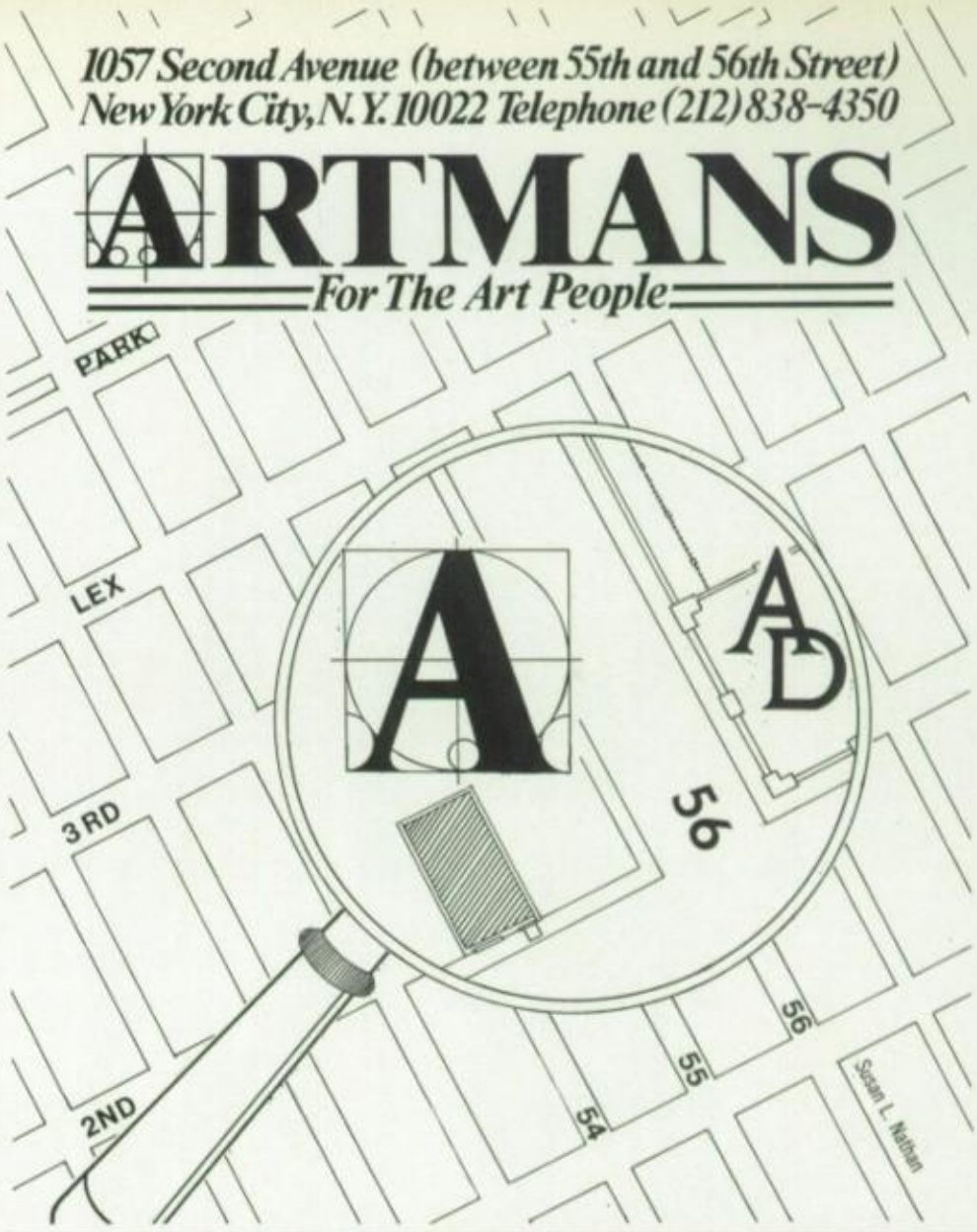
106

Original works by graduating seniors are now on permanent display throughout Leslie Hall and the corridors of the High School of Art & Design Benchmarks for future artists and their teachers. A program made possible by SIMARKA·RUN FOUNDATION.

Cheryl A. Ingrassia

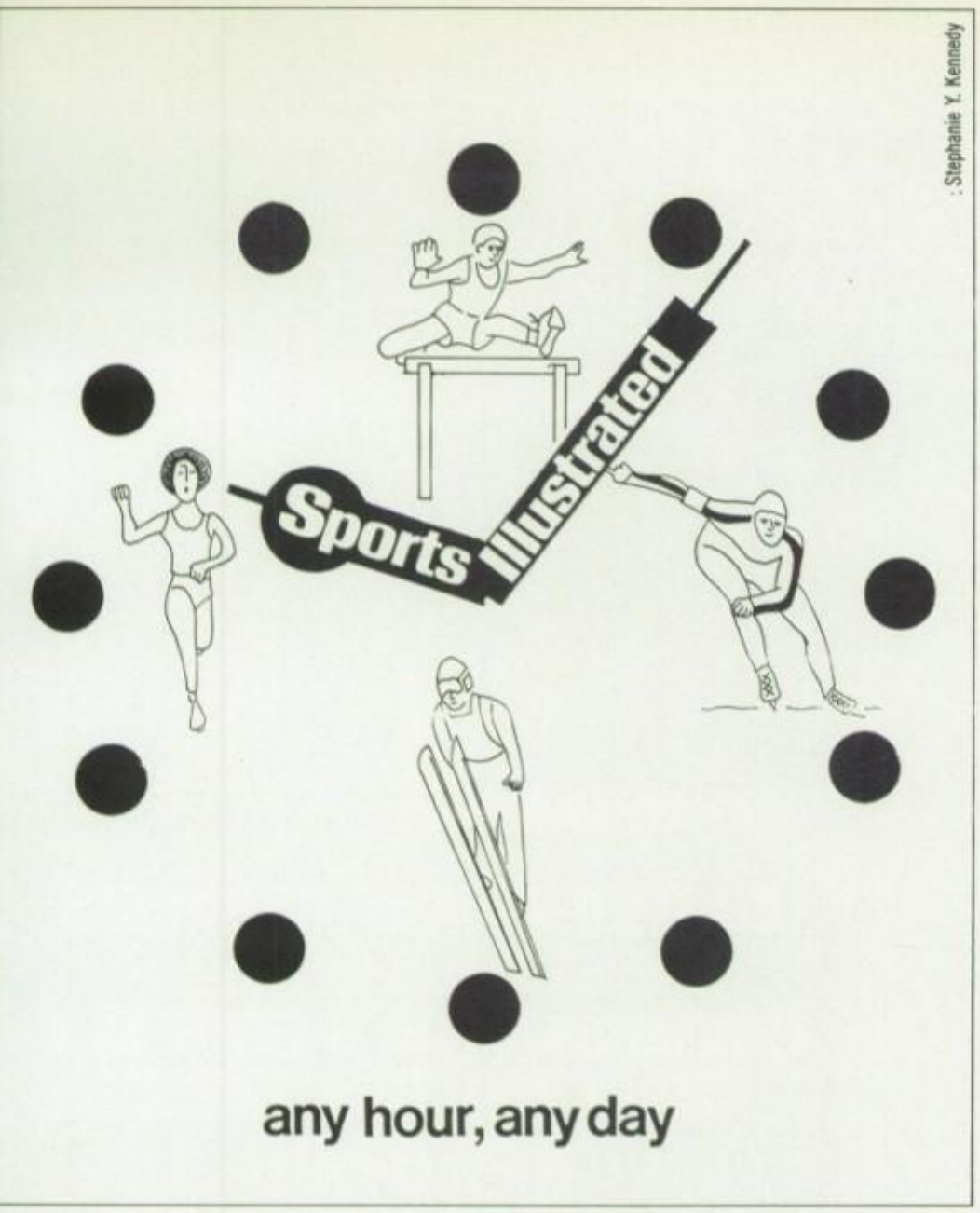
1057 Second Avenue (between 55th and 56th Street)
New York City, N.Y. 10022 Telephone (212) 838-4350

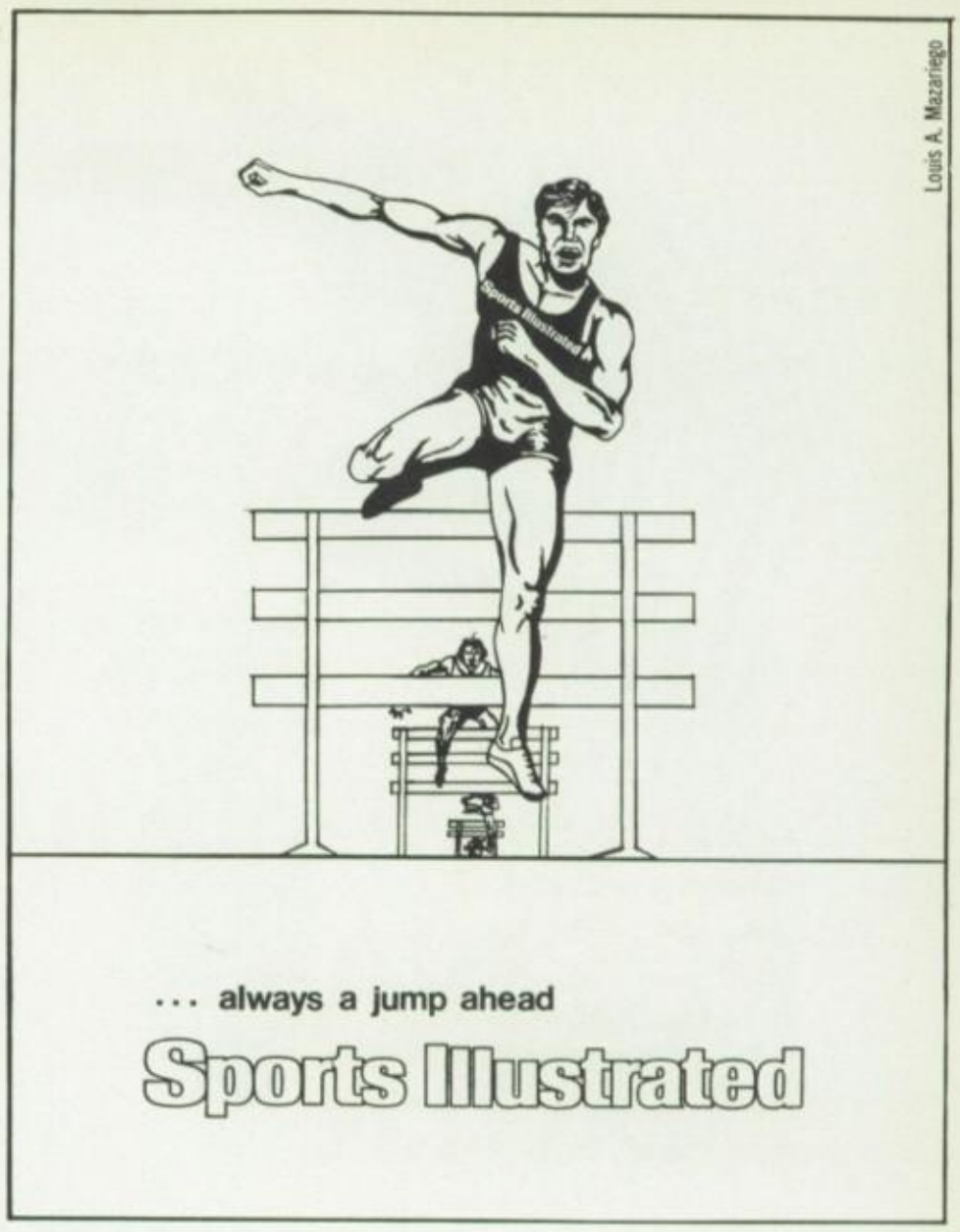
ARTMANS
For The Art People



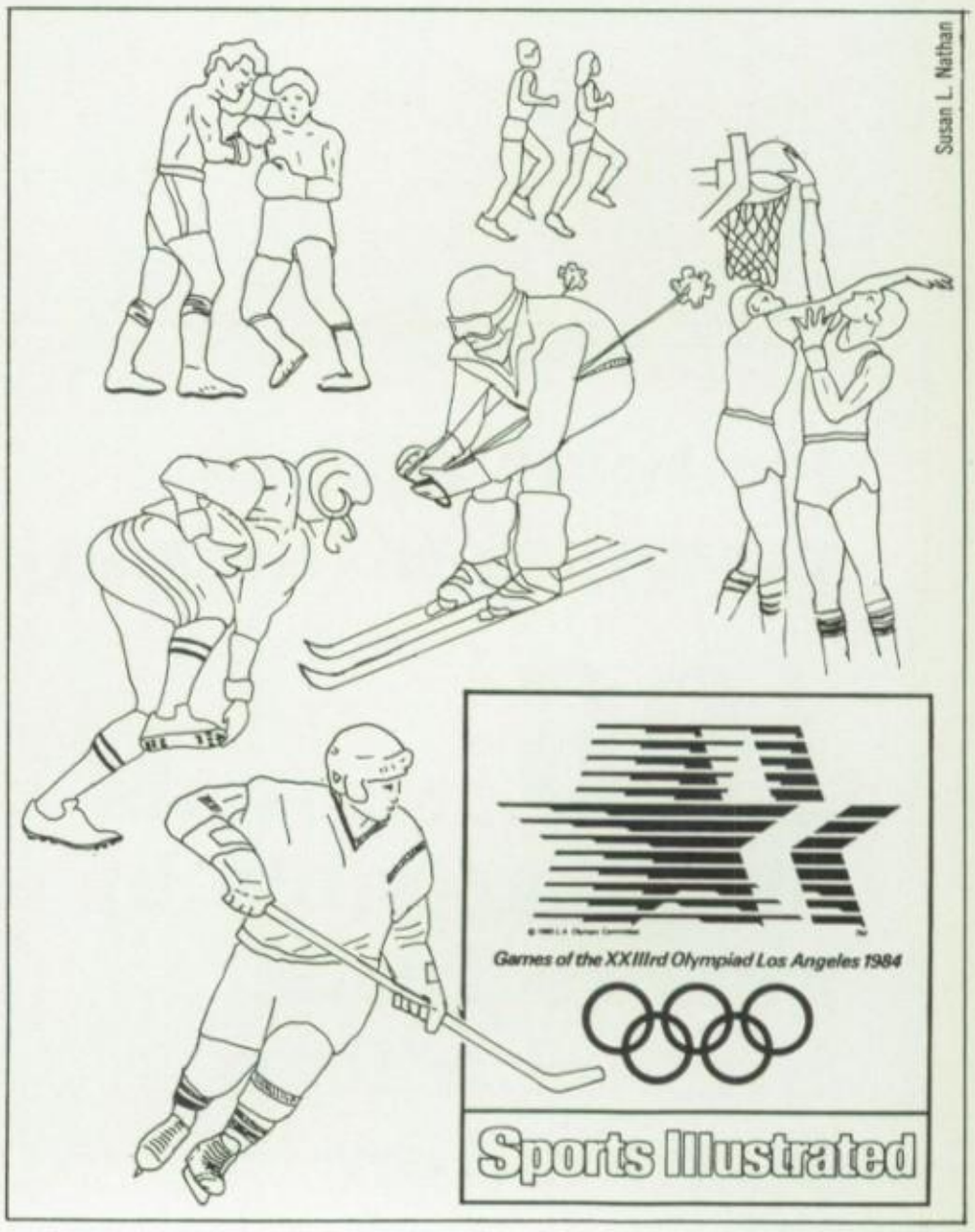
Doris J. Rubinic

ARTMANS
For The Art People

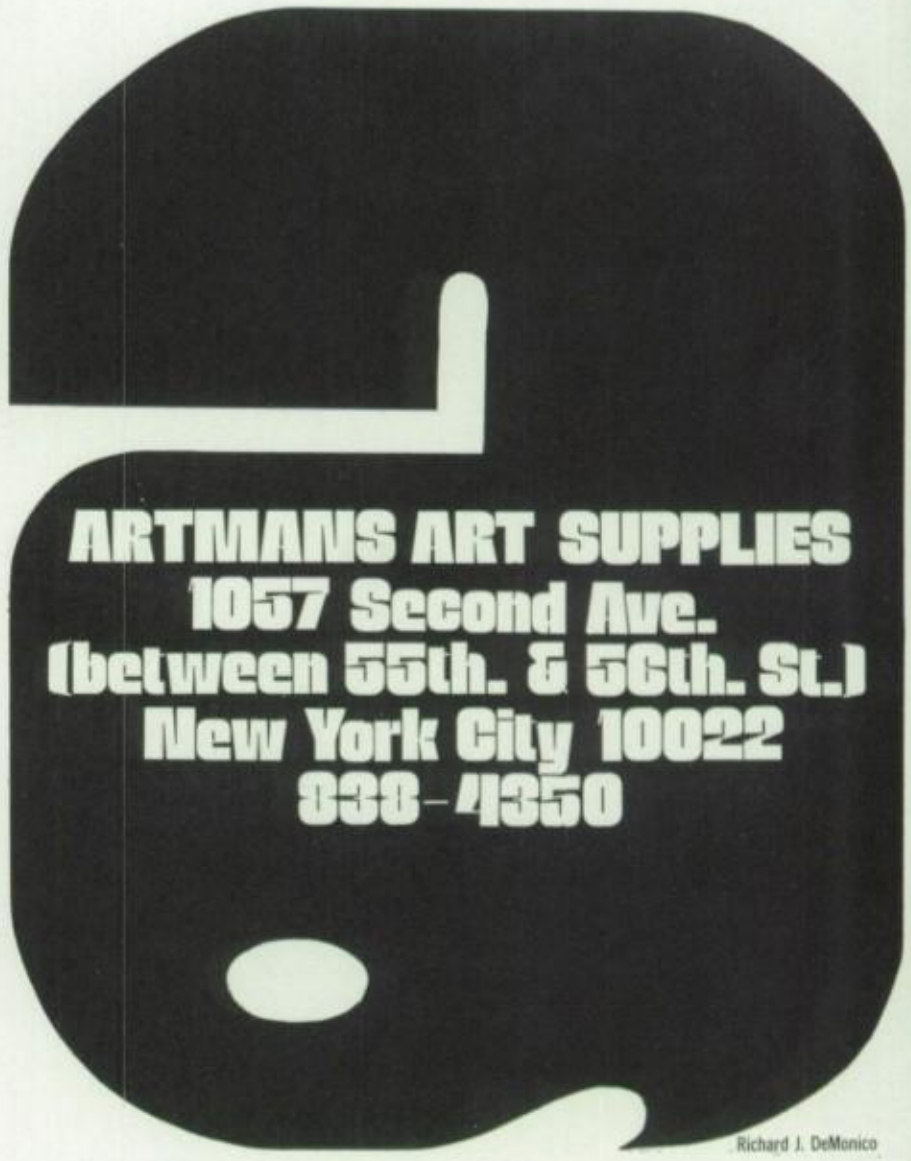

Stephanie Y. Kennedy
Sports Illustrated
any hour, any day


Louis A. Mazariego
Sports Illustrated
... always a jump ahead
Sports Illustrated

Karl S. Rutter
WE DON'T HAVE A DOOR ON 57 STREET, BUT YOU GRADS KNOW WHERE TO GO FOR THE BEST BUY IN TOWN...WE LOOK FORWARD TO SERVING YOU AT YOUR S.O. STORE!
Mrs. Shelby Schmidt, S.O. Coordinator, Mr. Andrew Planding, Store Manager


Susan L. Nathan
Games of the XXIIIrd Olympiad Los Angeles 1984
Sports Illustrated

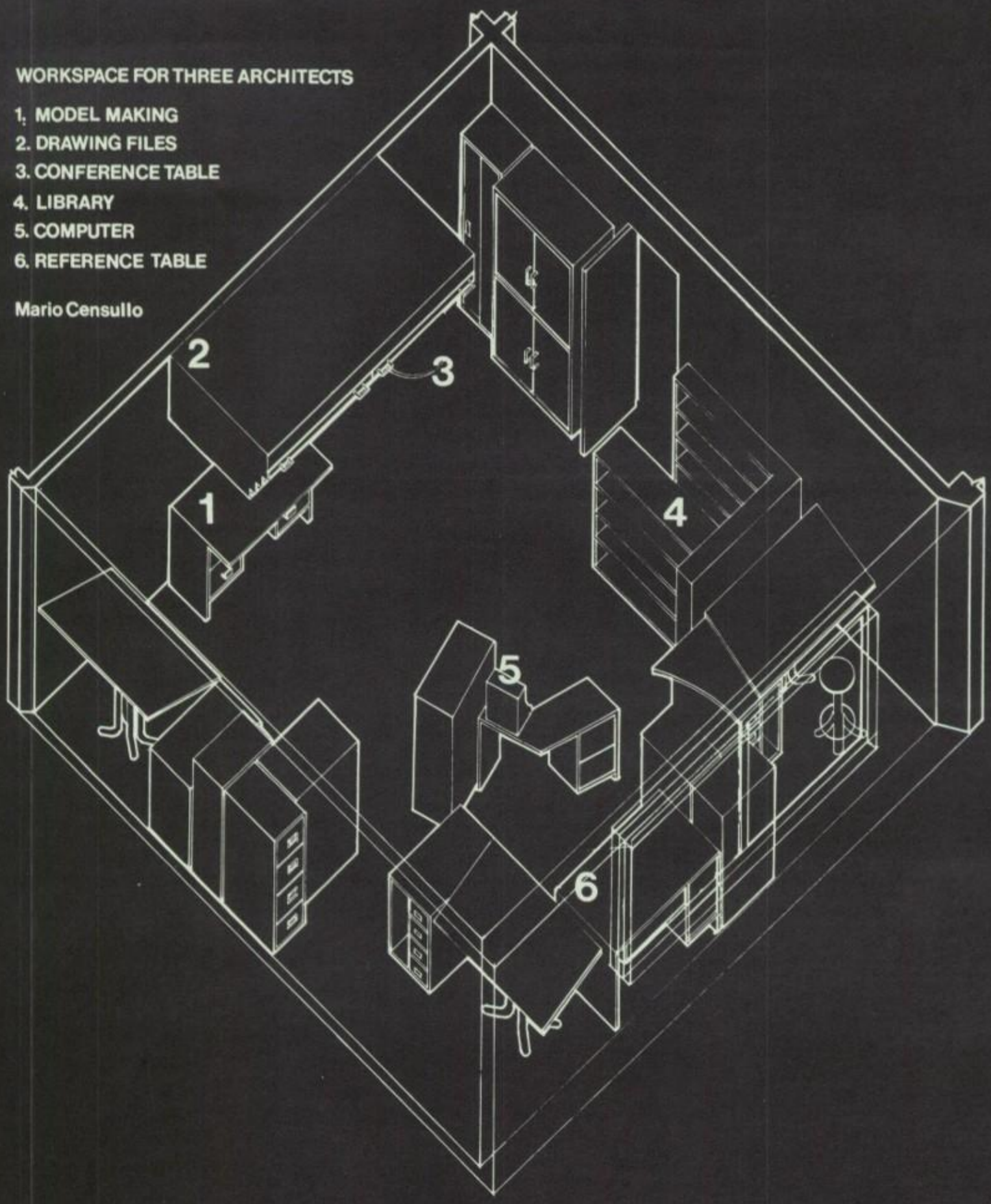
William S. Barnett



Richard J. DeMonico

Kerry C. Nelson

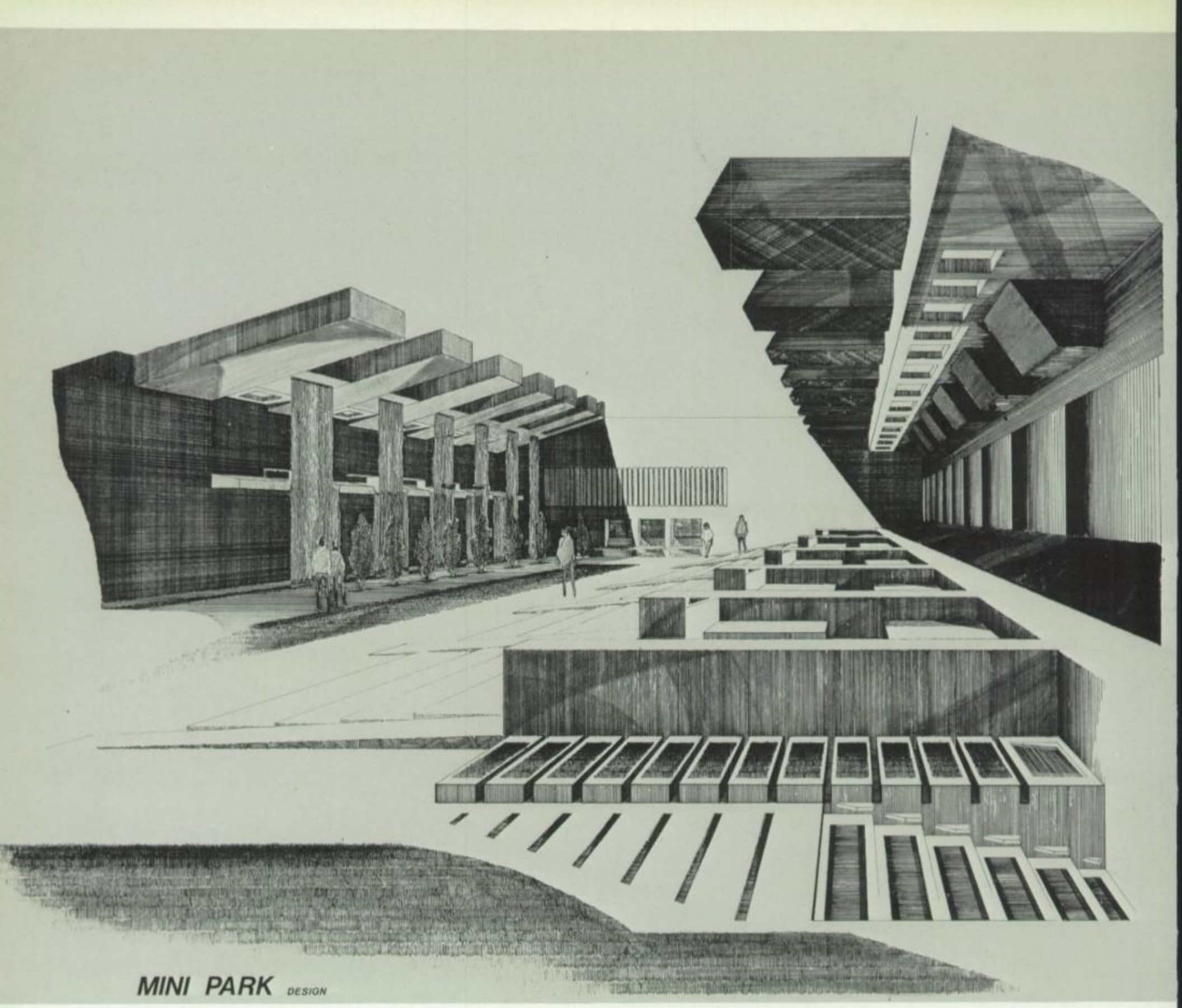
Architectural Design



Architectural drawing, encompassing the conceptual elements of building construction together with the conventional methods of their graphic representation, attracts those young artists whose intelligence and self control are concerned with long-range, durable creativity in concrete, steel and glass.

This explains, in part, their avoidance of the human figure, though they know all too well that *man is the measure of all things*. Faculty attrition has reduced this specialization, once our most prestigious discipline, into an endangered species. Computer graphics not withstanding, the basic skills in this subject area are still best developed with pencil T-square and triangle at the drawing board, a set of tools infinitely less costly and more readily available to each student than the electronic equipment proliferating in industry.

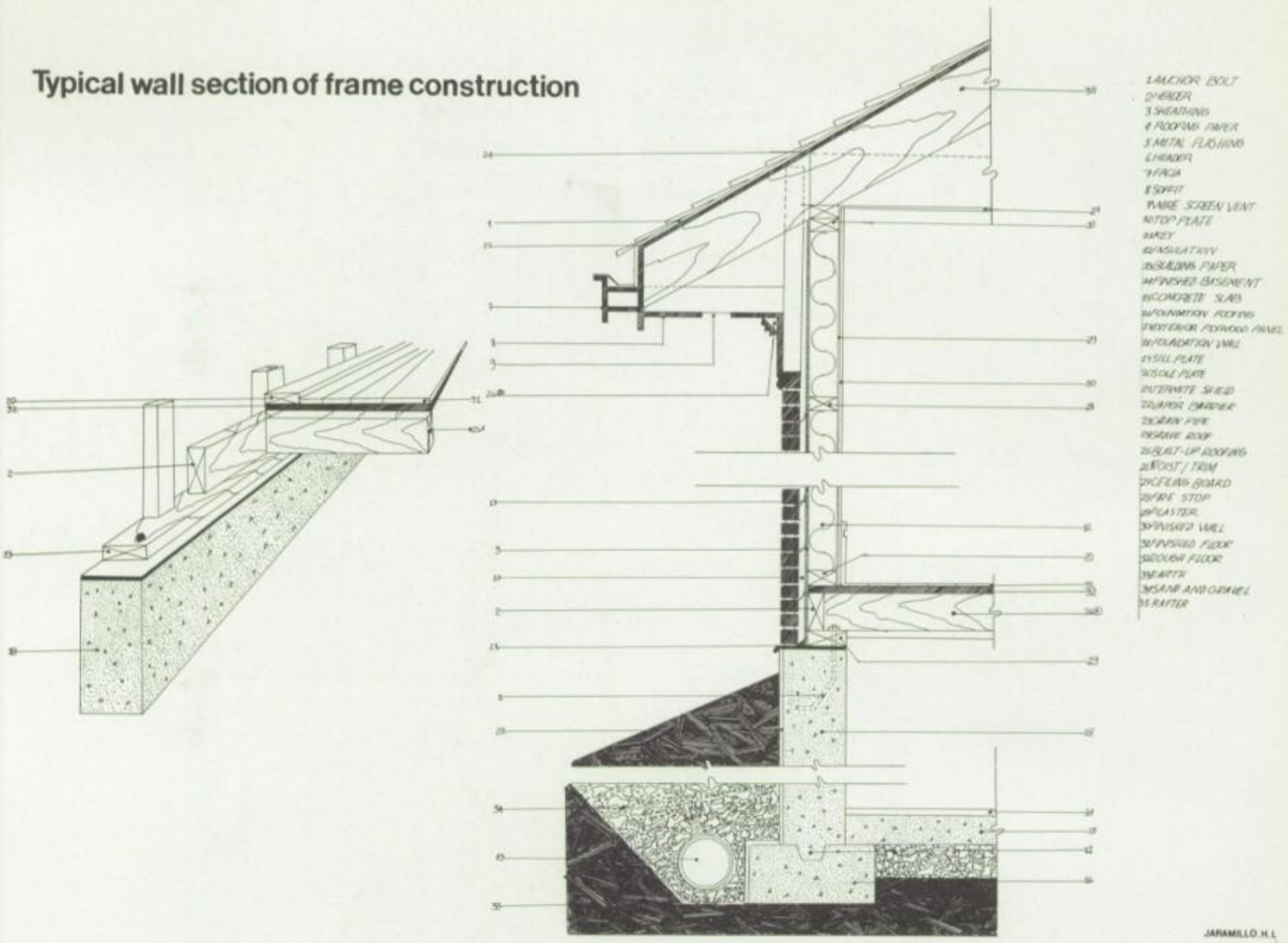
Satya Gupta, Teacher of Architecture
Matthew Candel, Teacher of Interior Design

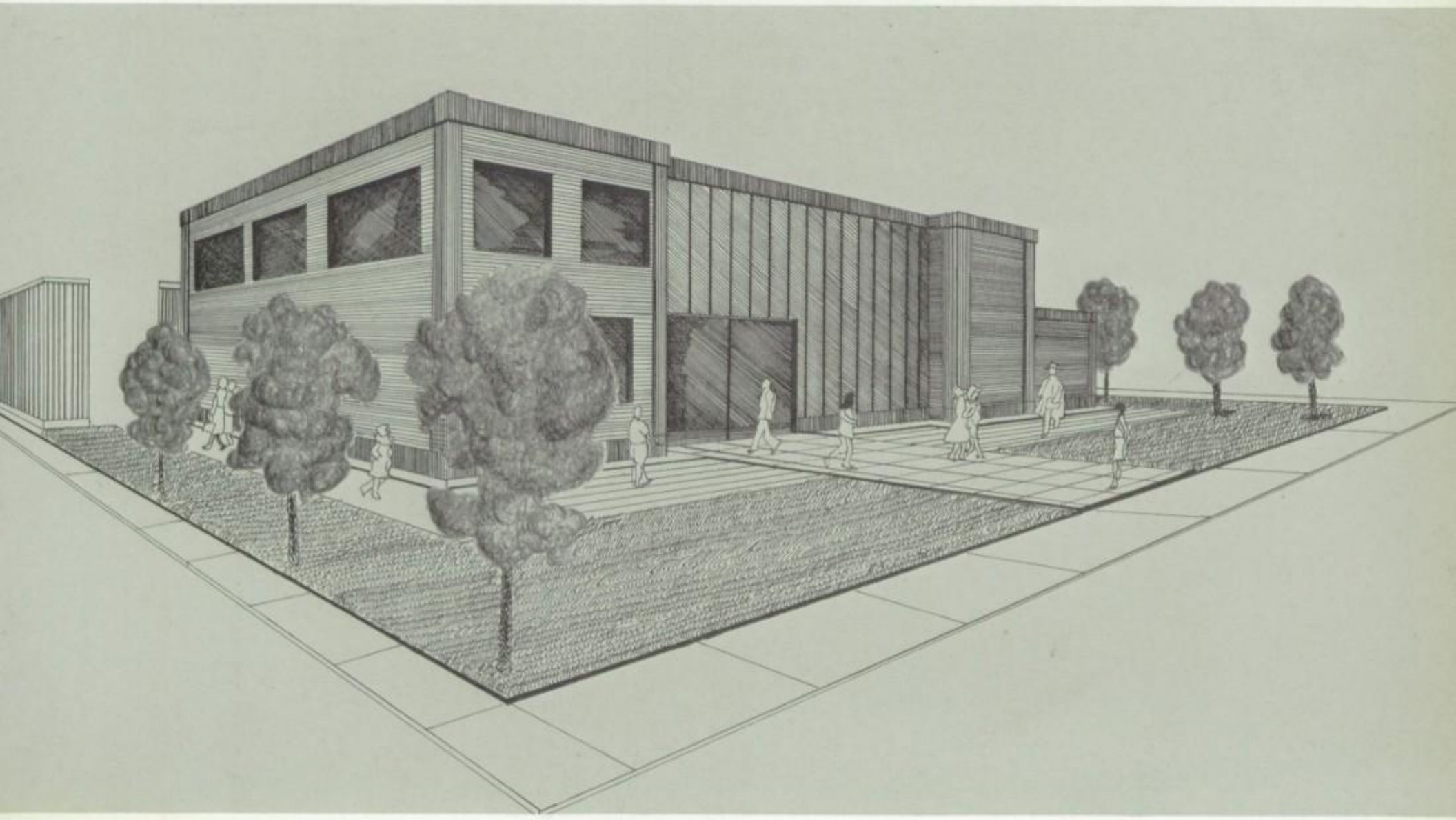


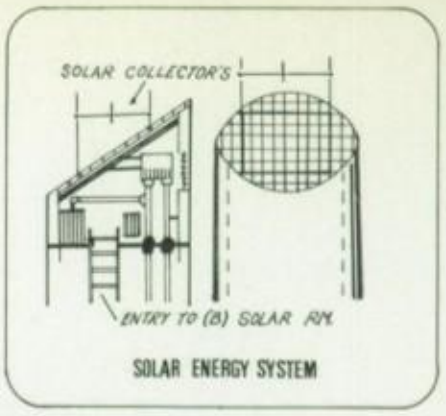
MINI PARK DESIGN

Javier Olivieri

Typical wall section of frame construction

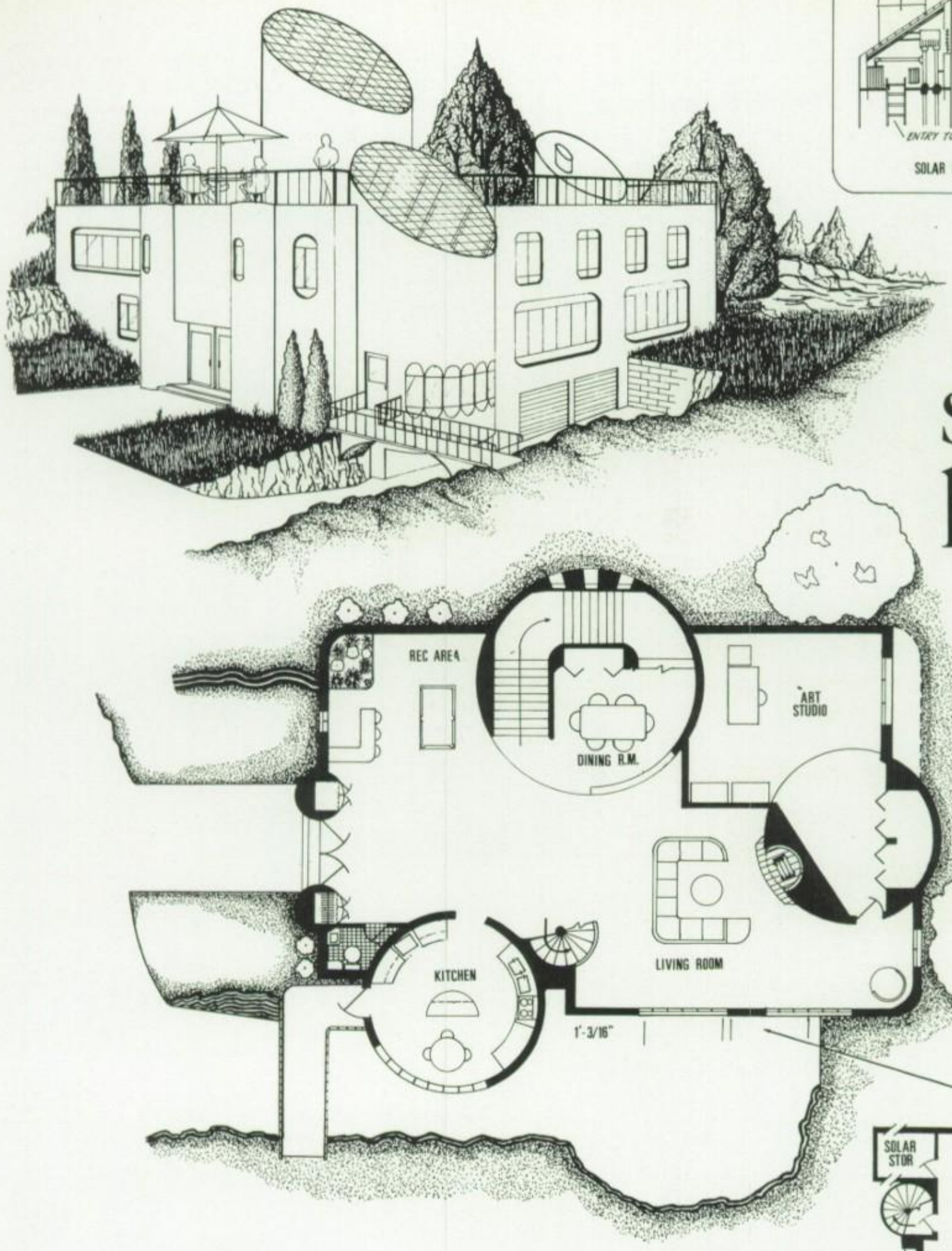


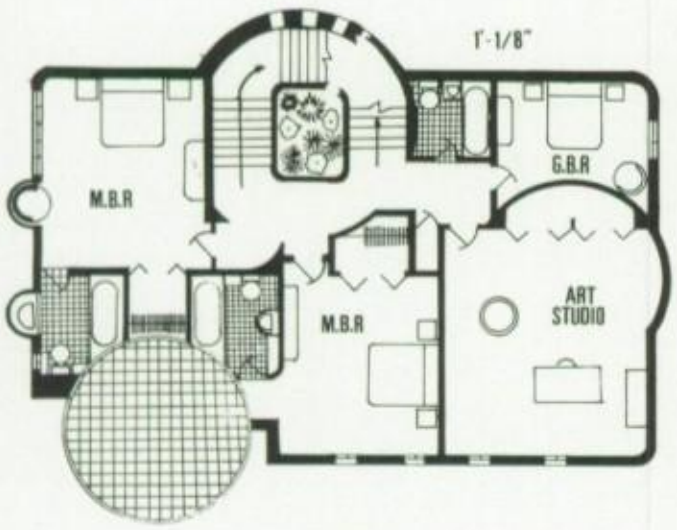


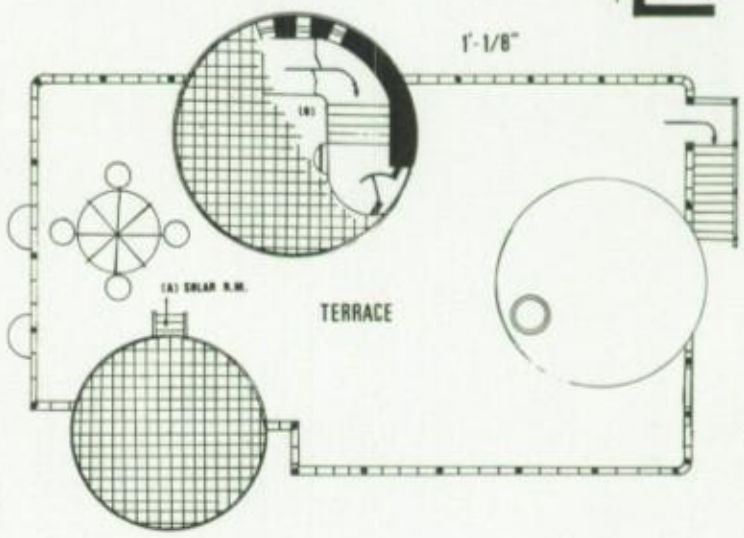


SOLAR ENERGY SYSTEM

solar home

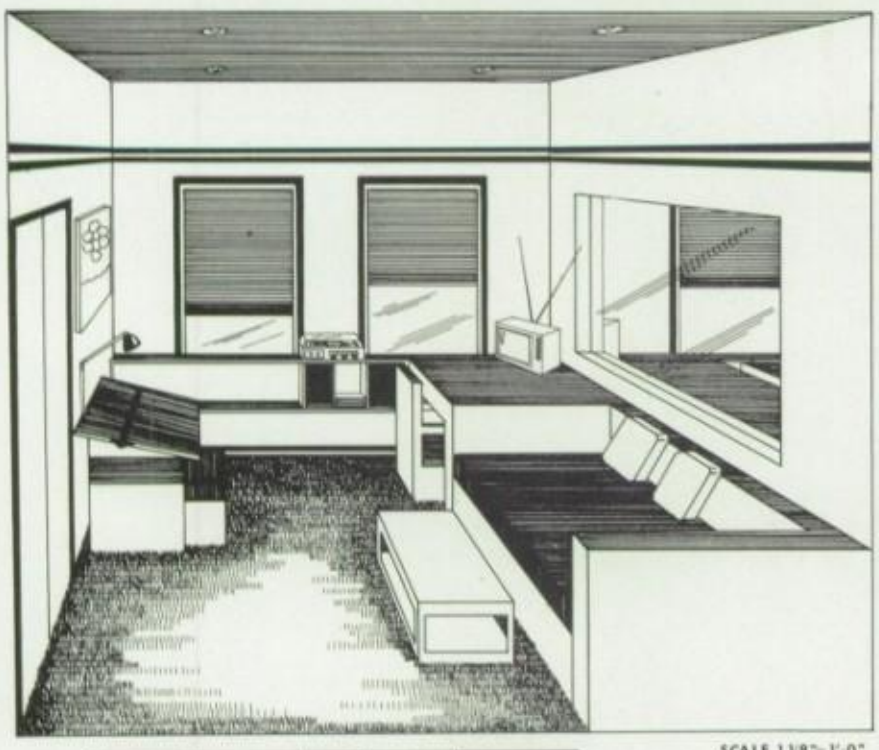






JAMES HALL

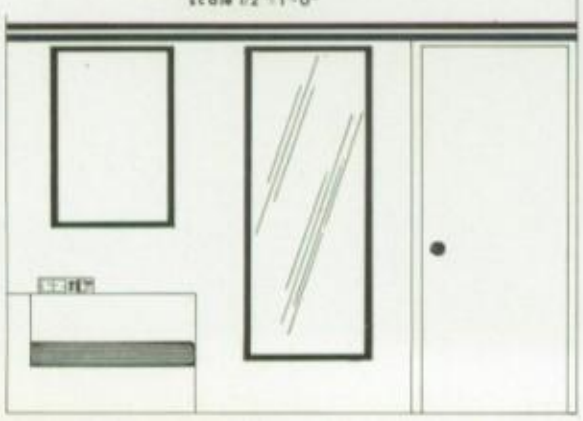
CORPORATE HOME OFFICE

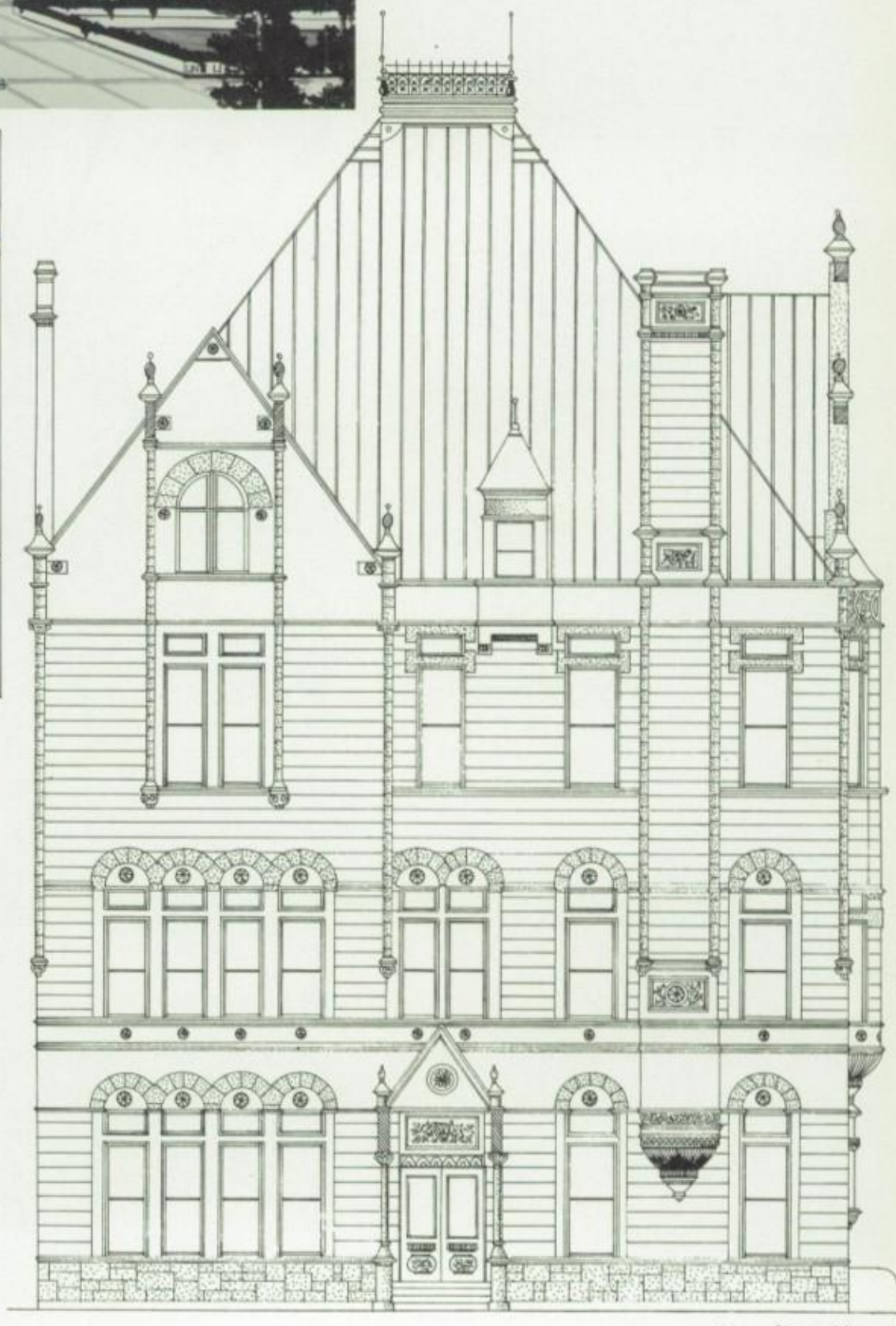


SCALE 1 1/8"=1'-0"

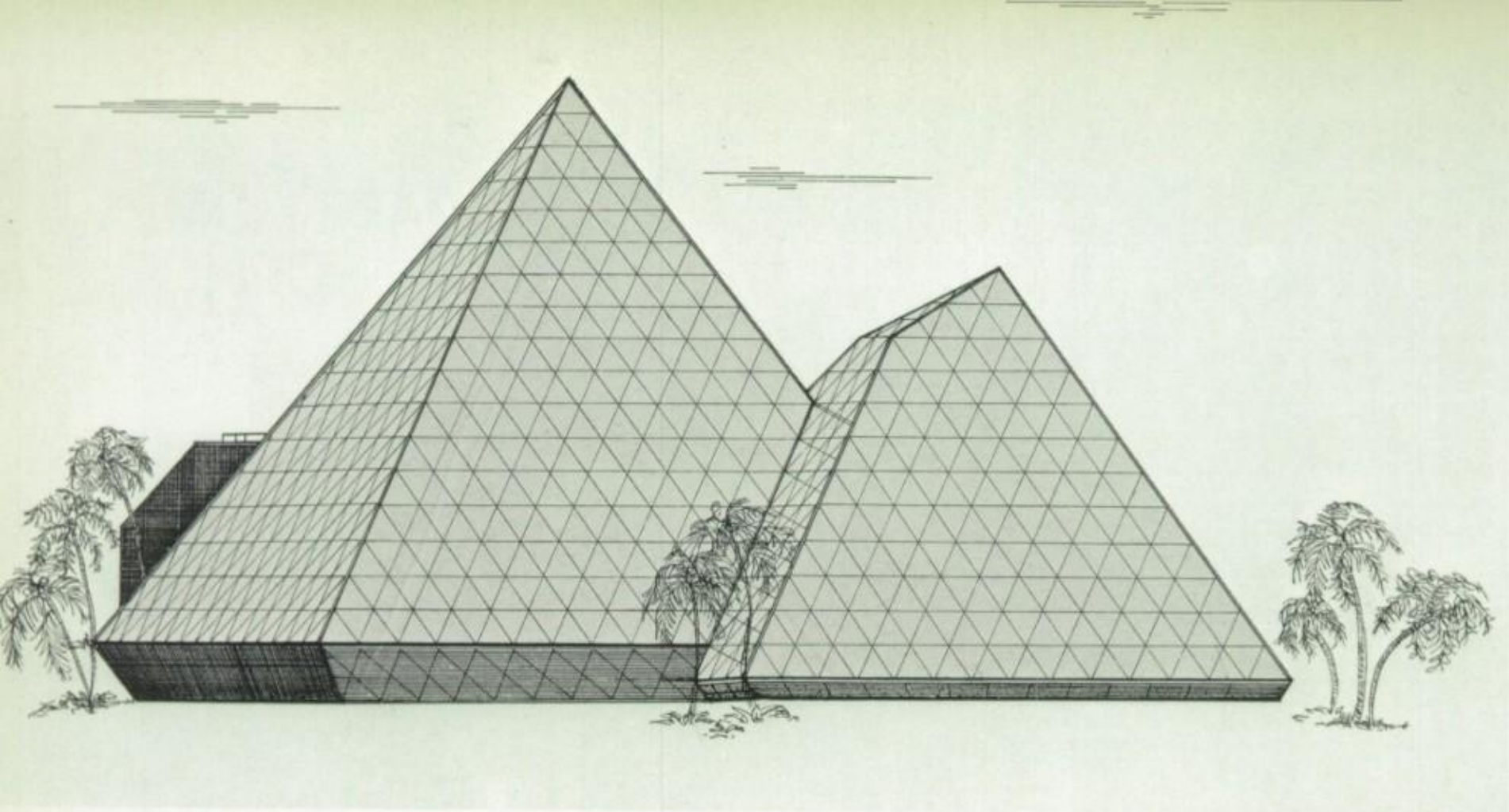
scale 1/2"=1'-0"

INTERIOR

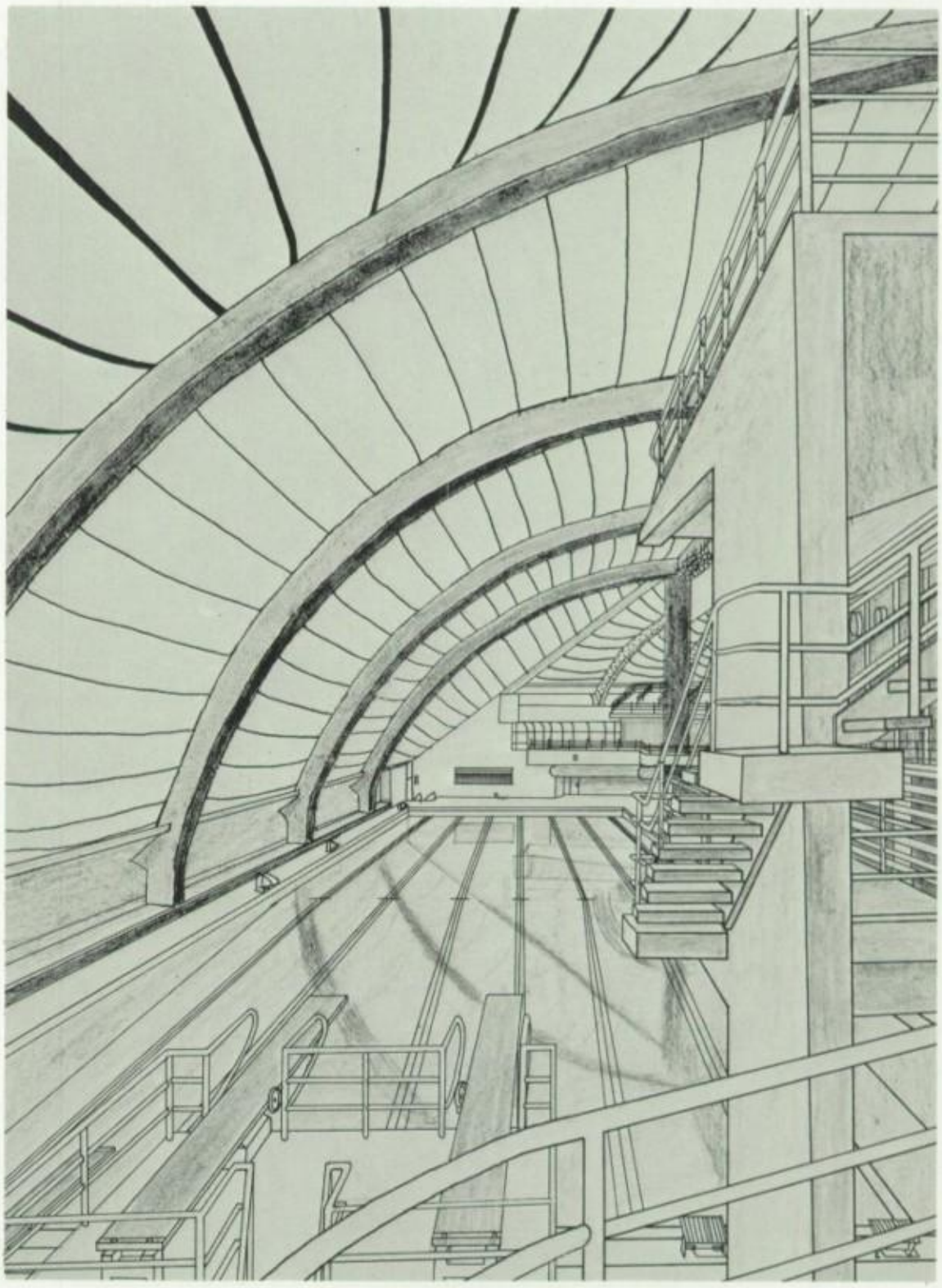




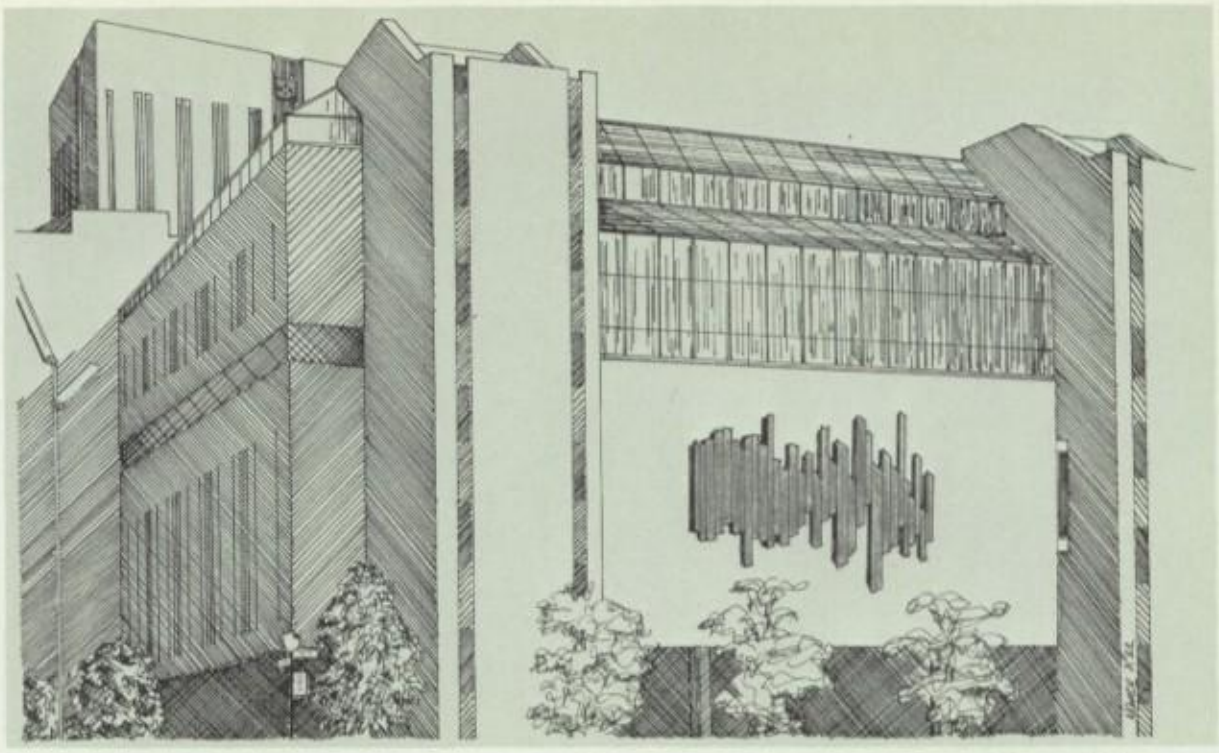
Liang-Chang Li



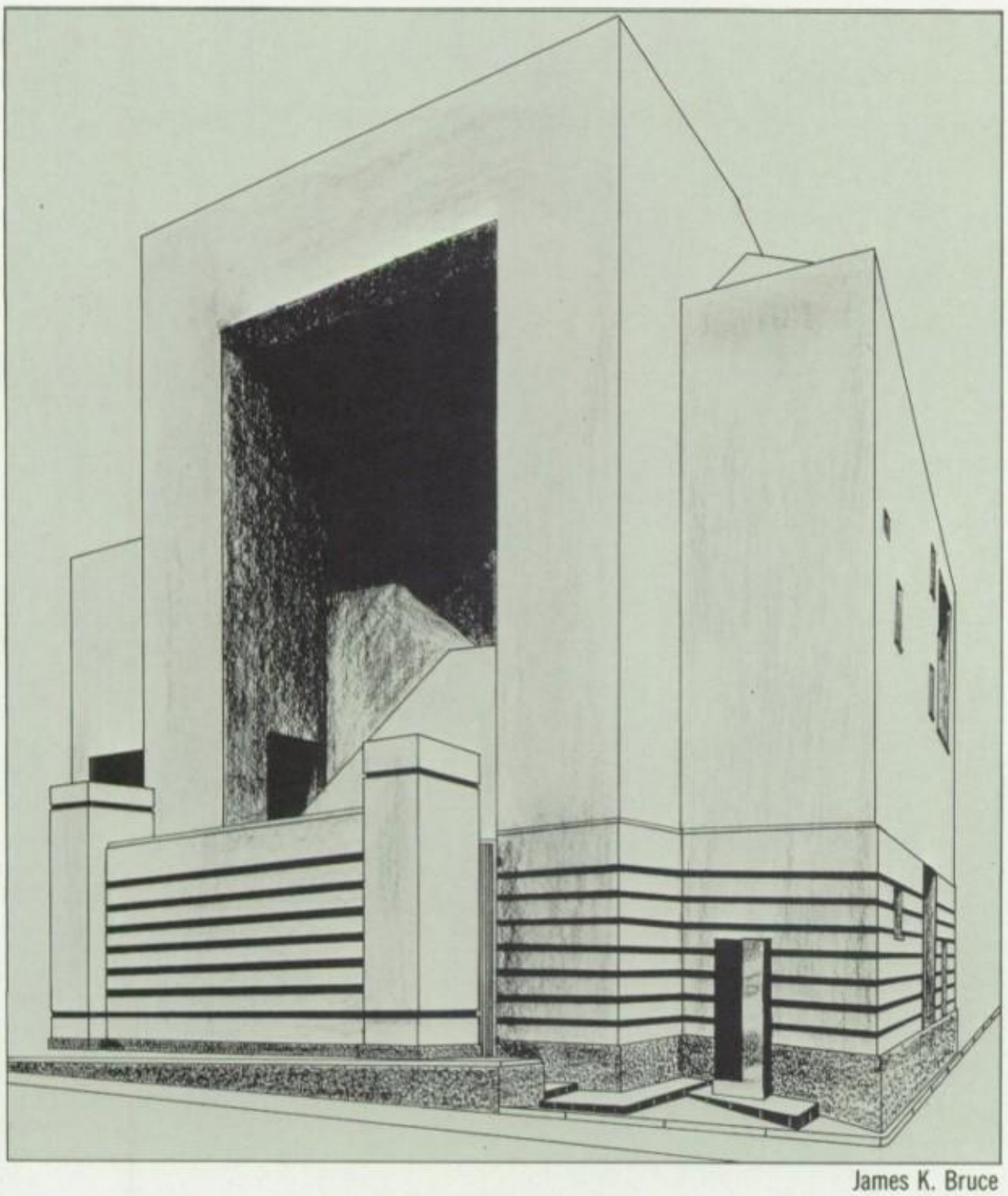
Regina Y. Lee



James K. Bruce



Nancy M. Lee

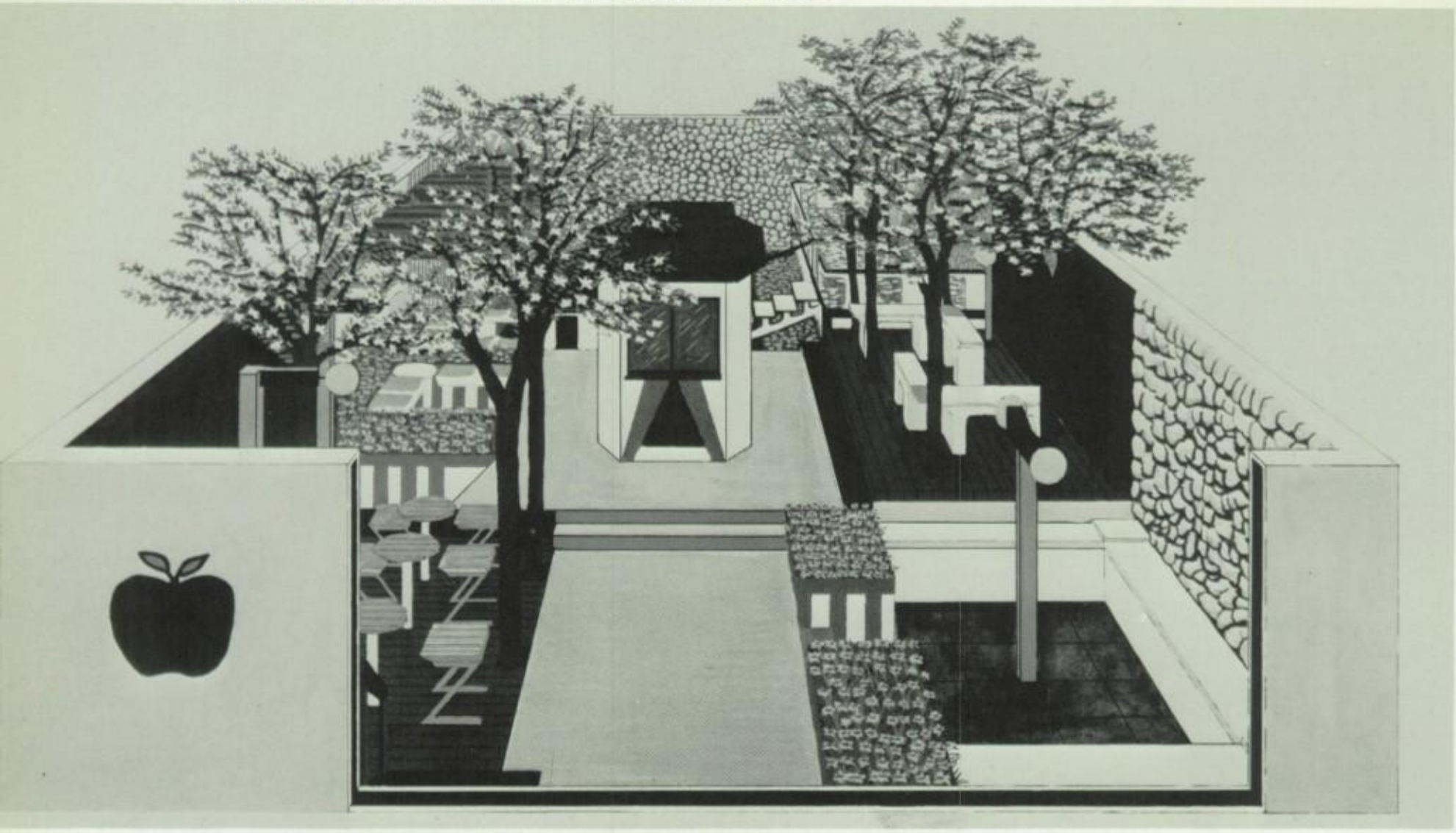


James K. Bruce

The House of Gate

YAMAMOTO & SHOP, ARCHITECTS - TOKYO
JAMES BRUCE, RENDERER

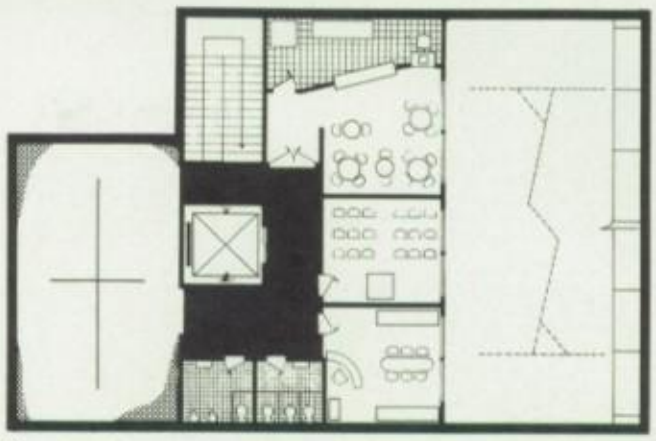
MINIPARK PLAYGROUND



SUBURBAN APARTMENTS

MUSEUM OF MODERN AMERICAN ARTS

By Deanna Rosenfeld



SECOND FLOOR PLAN

PROGRAM

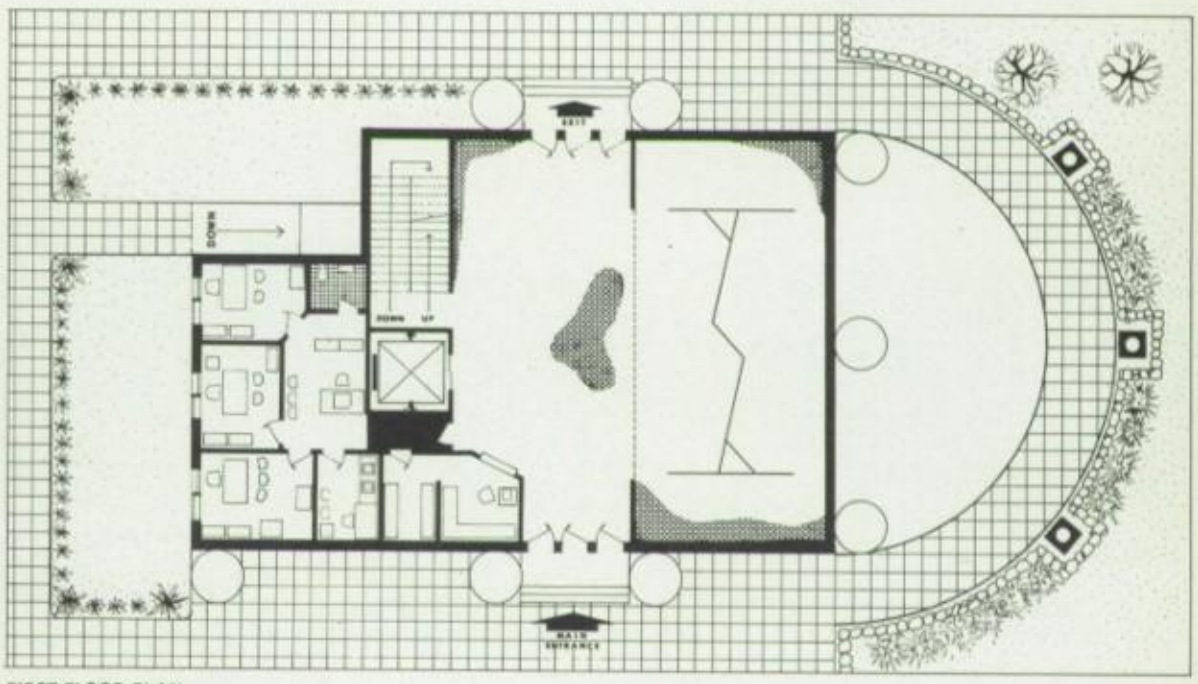
GALLERY 1,2
DIRECTORS OFFICE
ASST. DIRECTORS OFFICE
SALES OFFICE
SECRETARYS OFFICE
SECURITY OFFICE
GIFT SHOP
INFO -COAT CHECK
LANDSCAPERS OFFICE
LECTURE ROOM
LIBRARY
CAFETERIA
PUBLIC BATH M & W
PRIVATE BATH
WORKSHOP
ART STORAGE
GARDEN SUPPLY STORAGE
MECHANICAL ROOM

OPEN SCULPTURE GARDEN

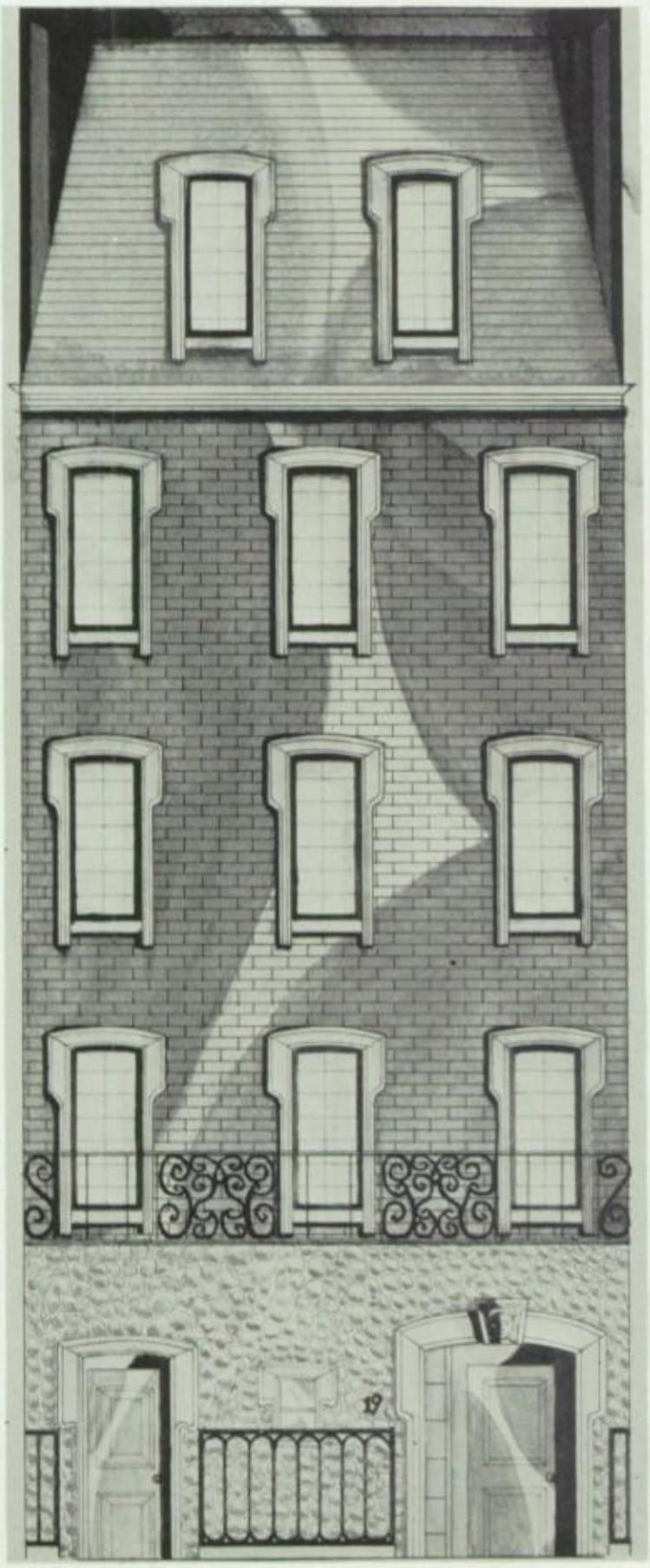
PARKING FOR 10

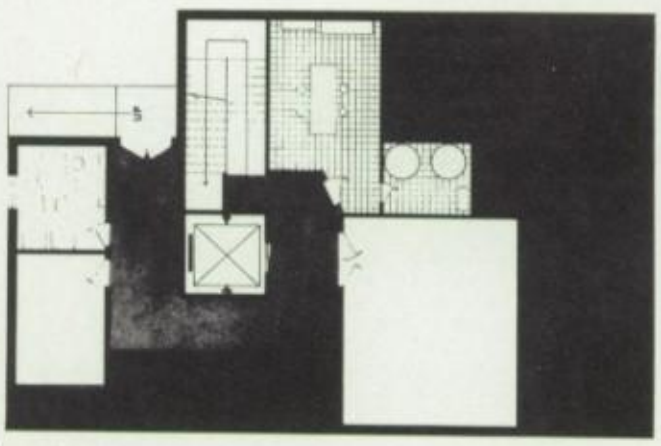
TOTAL AREA 7,438

SCALE: 1/8 = 1'-0"



FIRST FLOOR PLAN

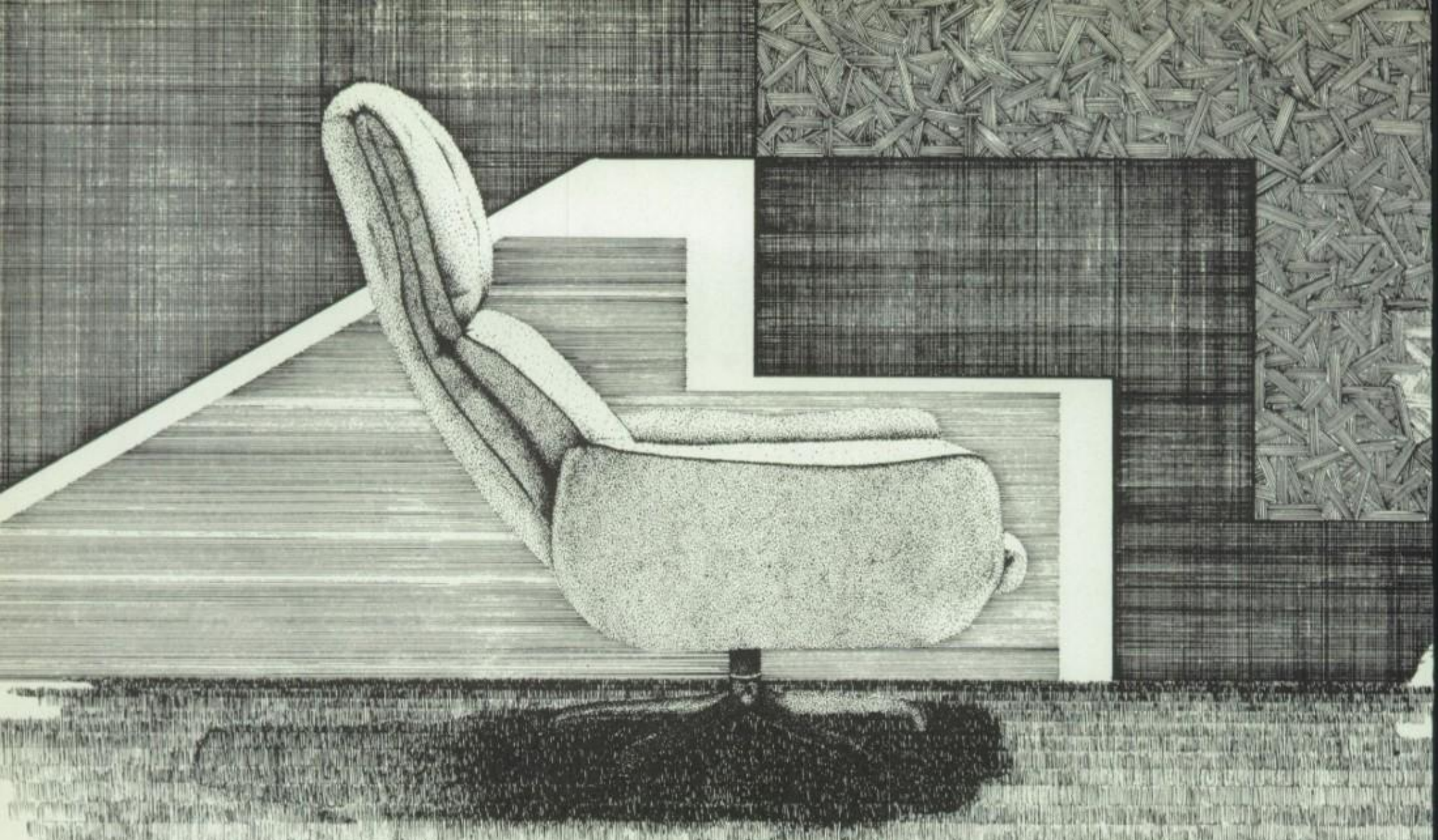




BASEMENT FLOOR

DEANNA ROSENFELD 83

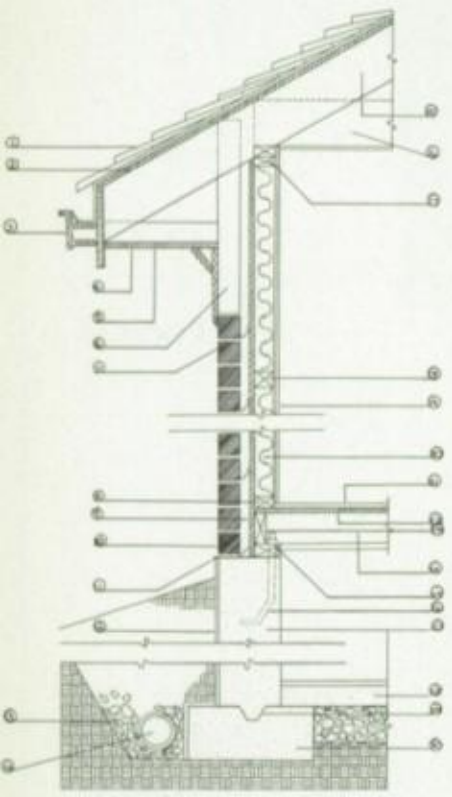
TOWNHOUSE



RECLINER CHAIR DESIGN

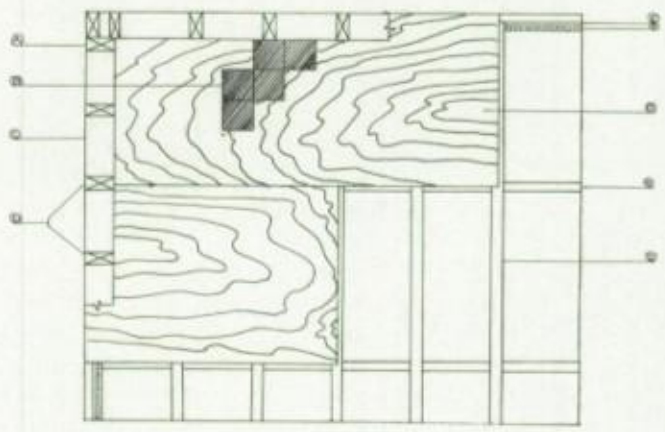
Javier Olivieri

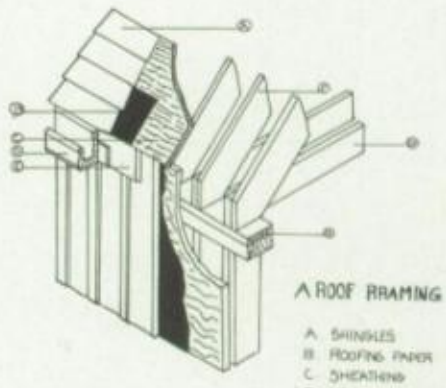
WOOD FRAME CONSTRUCTION PLAN



EXTERNAL WALL SECTION

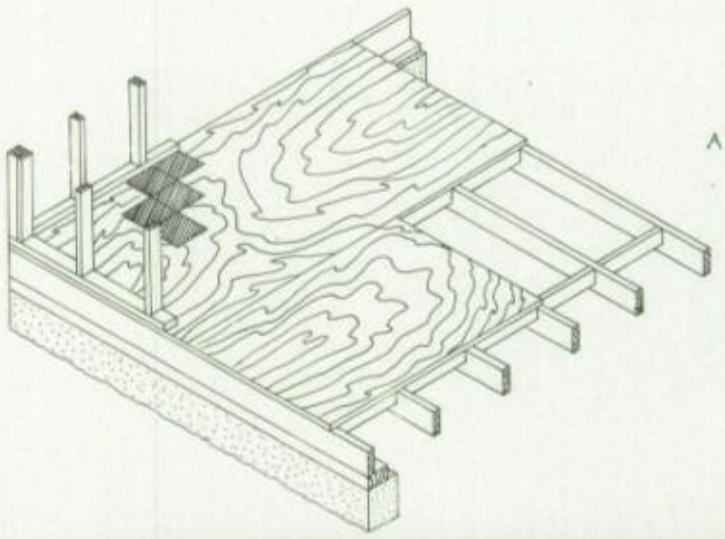
1. SHINGLES
2. SHEATHING
3. GUTTER
4. SOFFIT
5. WIRE-SCREEN OVER VENT
6. BLOCKING
7. BRICK
8. SOLE PLATE
9. SHEATHING
10. AIR SPACE
11. TERMITE SHIELD
12. VAPOR BARRIER
13. SAND AND GRAVEL
14. DRAIN PIPE
15. RAFTER
16. CEILING JOIST
17. TOP PLATE
18. FIRE STOP
19. FINISH WALL
20. INSULATION
21. FINISH FLOOR
22. ROUGH FLOOR
23. HEADER
24. FLOOR JOIST
25. SILL PLATE
26. ANCHOR BOLT
27. FOUNDATION WALL
28. CONCRETE SLAB
29. KEY
30. FOUNDATION FOOTING





A ROOF FRAMING PLAN

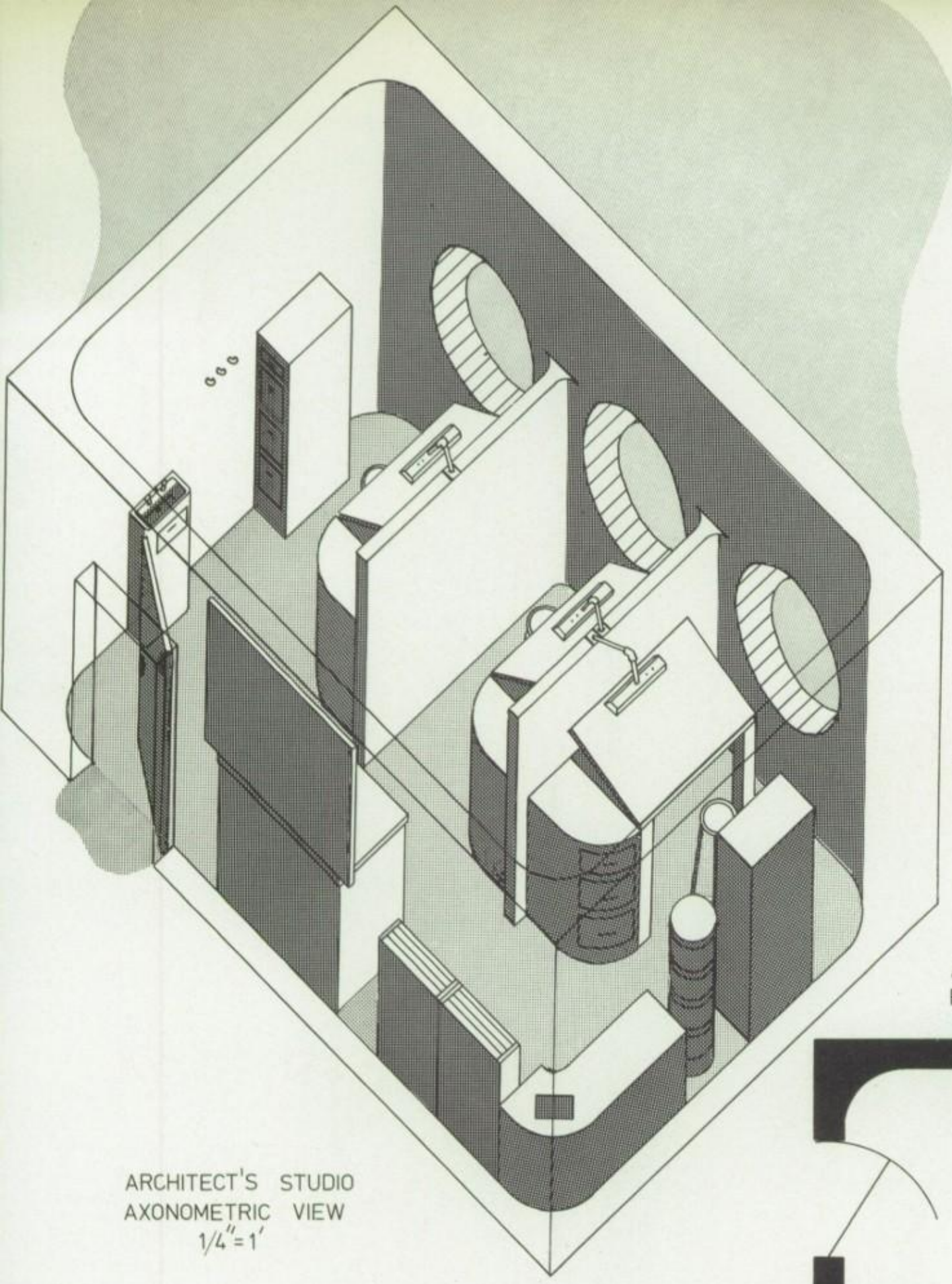
A. SHINGLES
B. ROOFING PAPER
C. SHEATHING
D. MOLDED WOOD GUTTER
E. FACIA
F. RAFTER
G. LOOKOUT
H. 2x4 PLATE



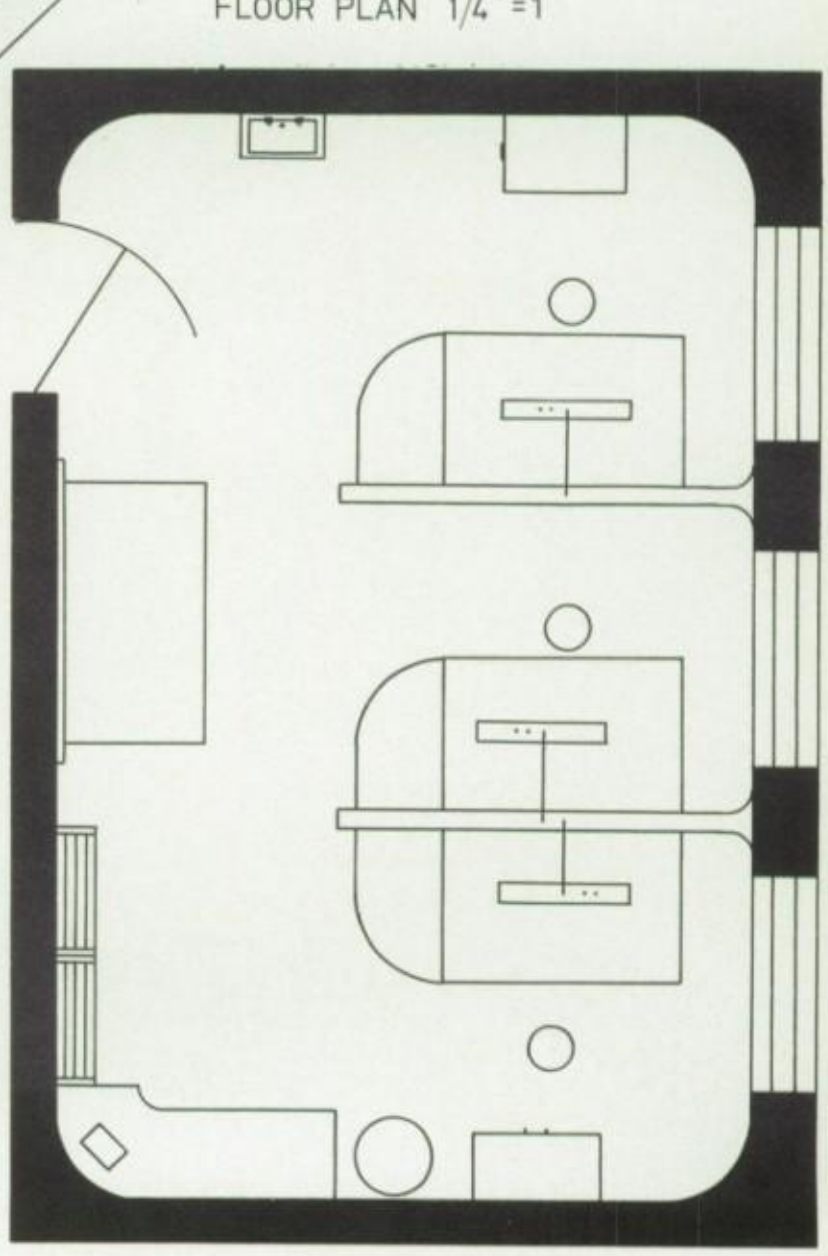
A FLOOR FRAMING PLAN WITH BLOCKING SHOWN

A. CORNER POST
B. FINISH FLOOR
C. SOLE PLATE
D. STUDS
E. SILL PLATE
F. MASONRY FOUNDATION
G. SUBFLOOR
H. BLOCKING
I. JOISTS

Damaris Ramirez



ARCHITECT'S STUDIO
AXONOMETRIC VIEW
1/4"=1'



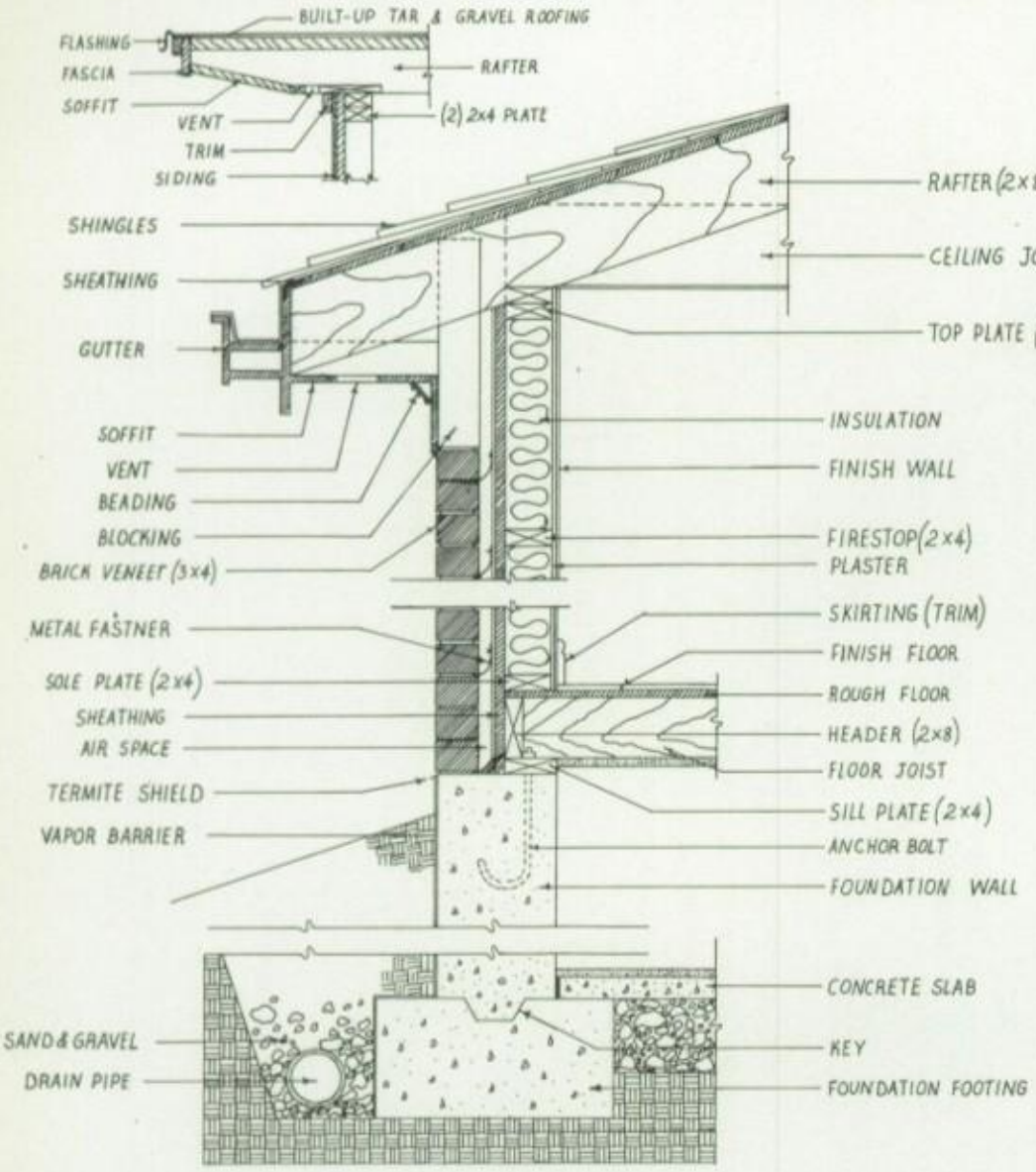
ARCHITECT'S STUDIO
FLOOR PLAN 1/4"=1'

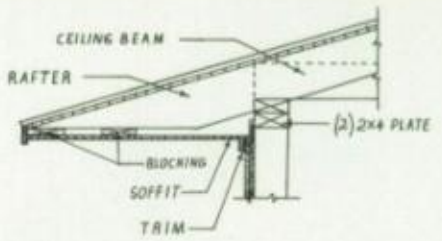
ARCHITECT'S STUDIO

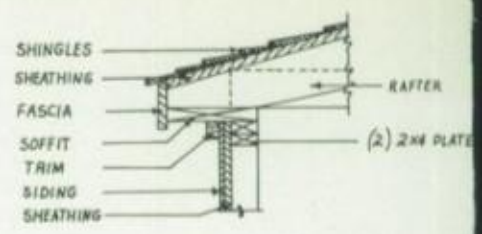
by Matthew Tanaka

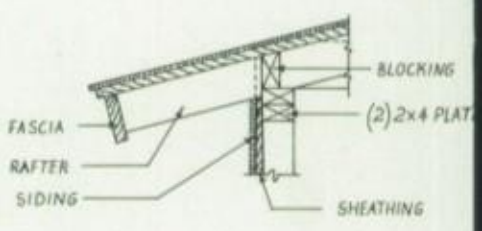
WOOD FRAME CONSTRUCTION

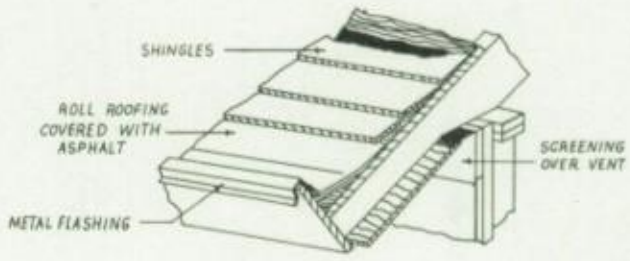
Isabella Geller

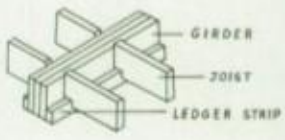


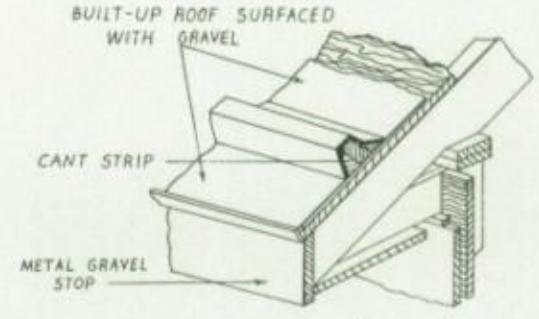


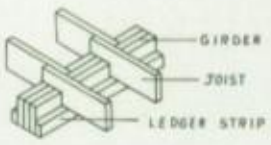


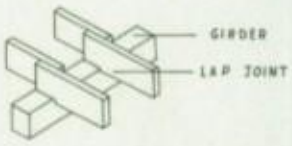


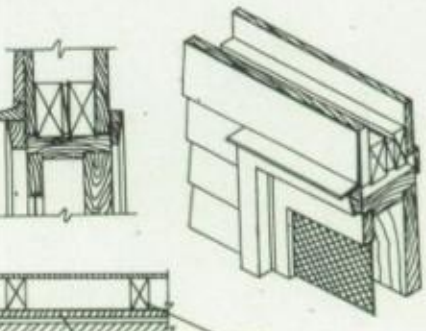


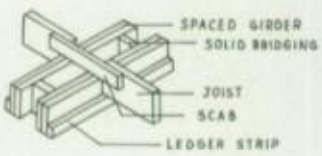


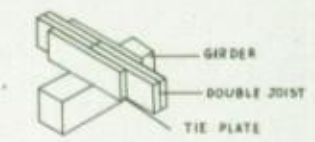


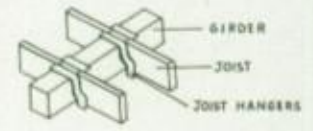


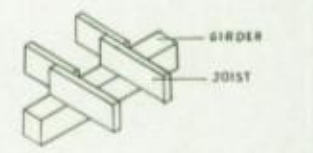


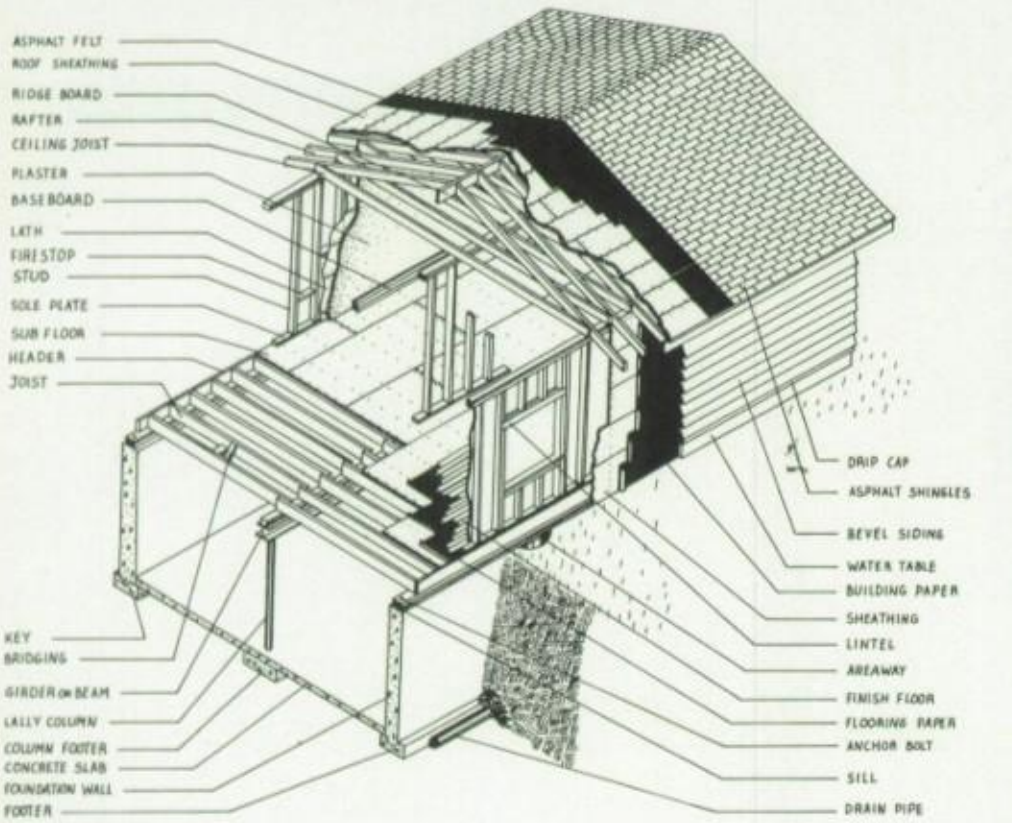


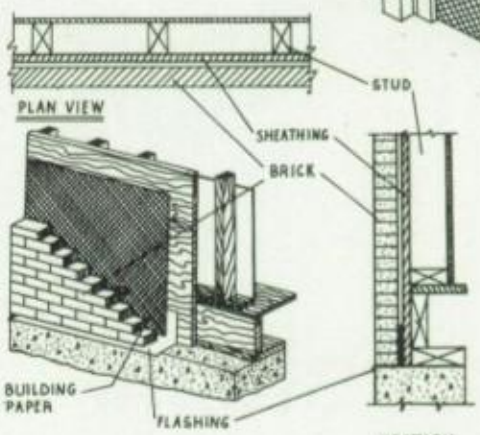




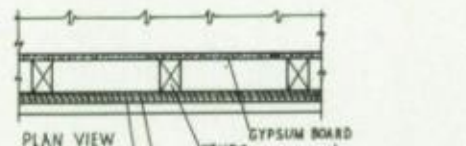


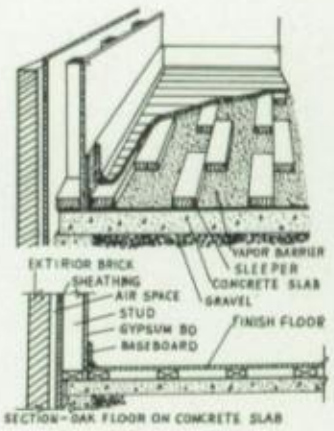




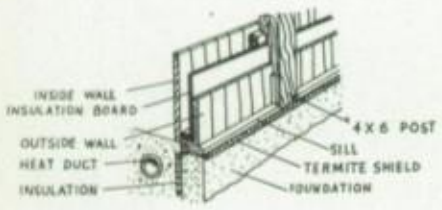


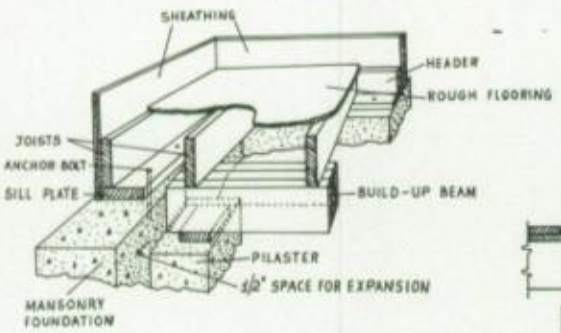
BRICK VENEER ON FRAME BACKING

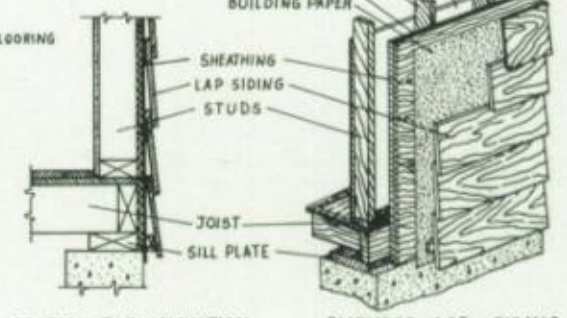




SECTION - DAK FLOOR ON CONCRETE SLAB



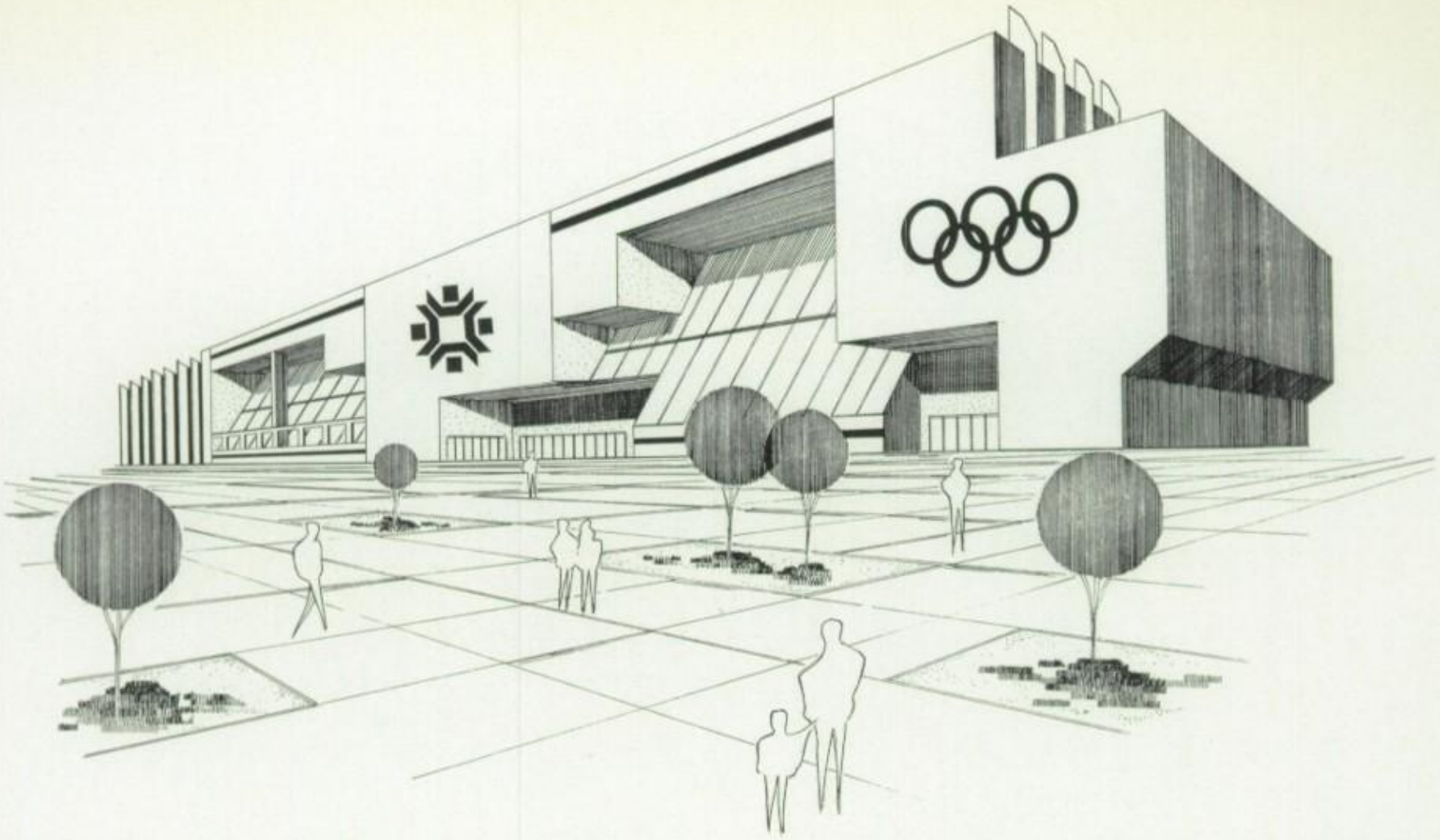




SECTION THRU ELEVATION

PLYWOOD LAP SIDING

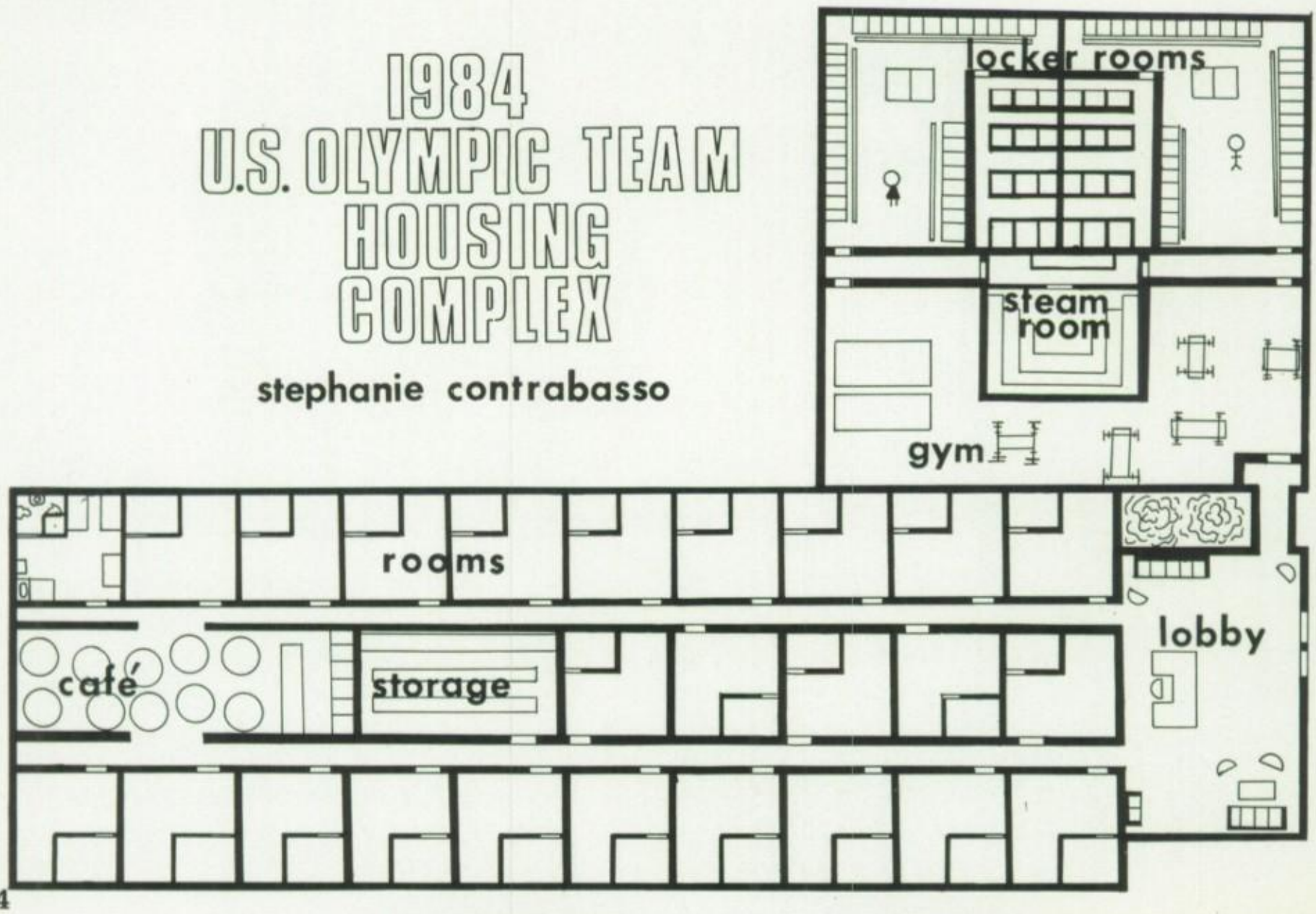
Shari L. Bennett

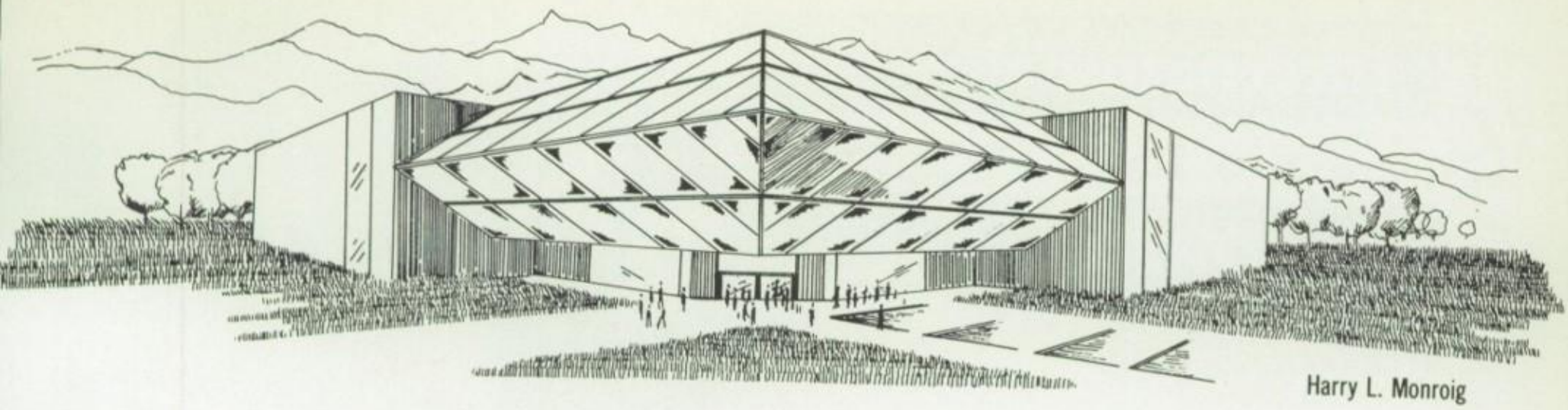


Erving Ortiz

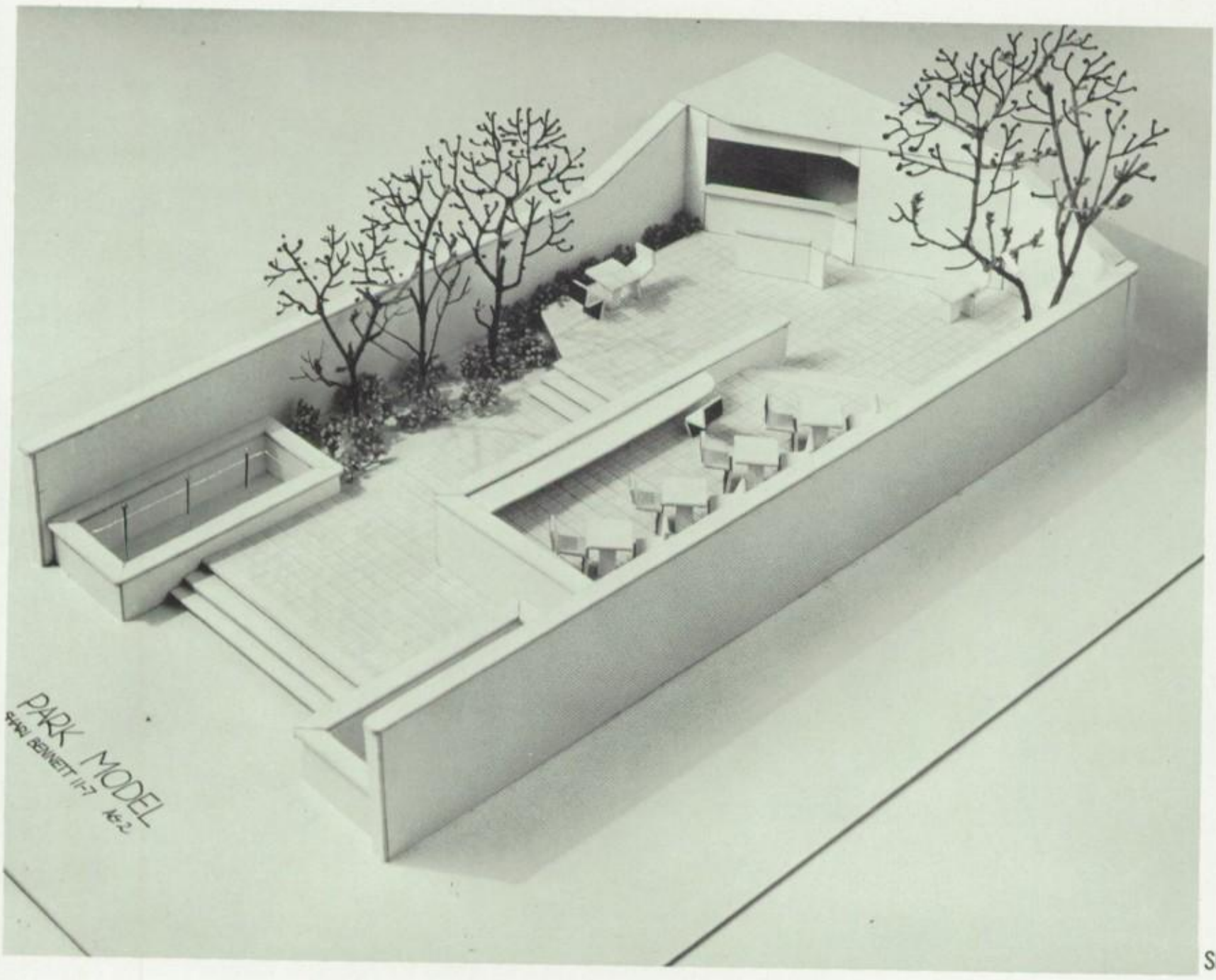
1984 U.S. OLYMPIC TEAM HOUSING COMPLEX

stephanie contrabasso





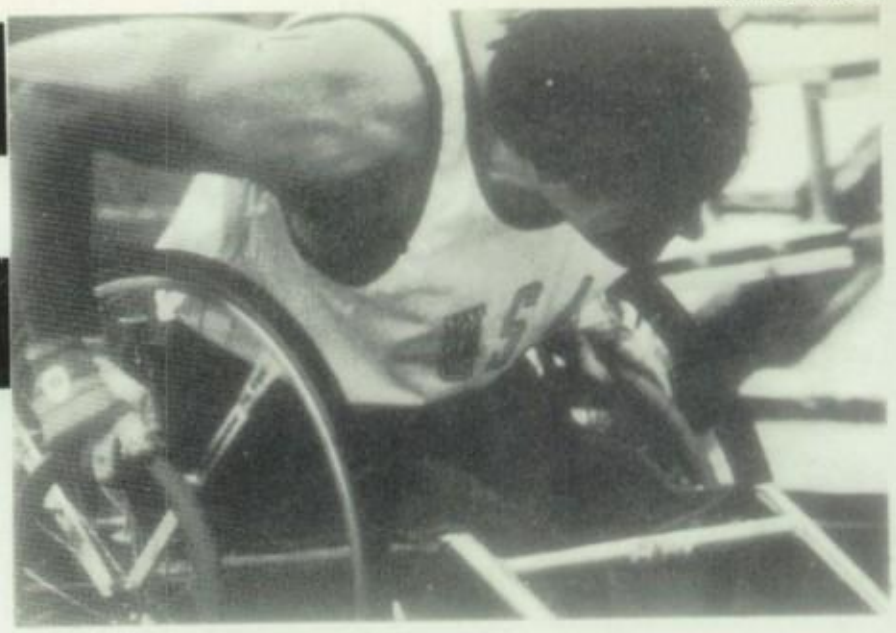
Harry L. Monroig



Shari L. Bennett

1984 International Games for the Disabled

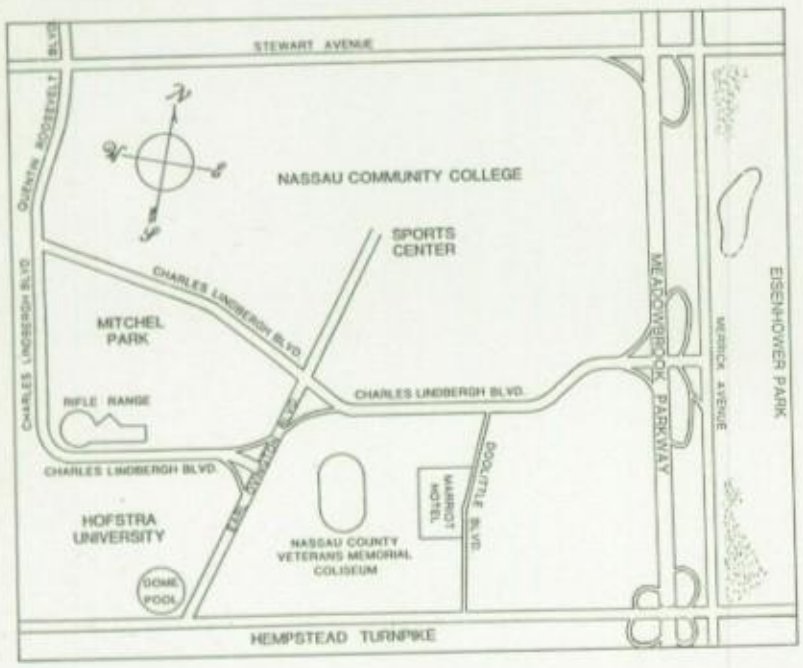
Karl S. Rutter



1984 INTERNATIONAL GAMES FOR THE DISABLED

The 1984 International Games for the Disabled is an olympic-style competition featuring 1,500 of the world's top amputee, blind, cerebral palsy and Les Autres athletes from an estimated 45 countries. Held every four years, the 1984 Games are the third. The two previous ones were in Toronto, Canada, and Arnhem, Holland.

Athletic competition will be held within a one-mile radius of the new Mitchel Park Athletic Complex in Uniondale, Long Island, including facilities at Nassau Community College, Hofstra University and Nassau Veterans Memorial Coliseum.



EVENT

MEN:	WOMEN:
60m Dash	60m Dash
100m Dash	100m Dash
200m Dash	200m Dash
400m Dash	400m Dash
800m Dash	Shot Put
Shot Put	Discus
Discus	Javelin
Javelin	Long Jump
Long Jump	50m freestyle
Powerlift-Featherw.	50m back stroke
Powerlift-Lightw.	50 breast stroke
Powerlift-Middlew.	100m freestyle
Powerlift-Light Heavyw.	100m back stroke
50m freestyle	
50m back stroke	
50m breast stroke	
100m freestyle	
100m back stroke	

NATIONS INVITED TO PARTICIPATE IN THE 1984 GAMES:

AUSTRALIA
AUSTRIA
ALGERIA
BAHAMAS
BELGIUM
BRAZIL
BULGARIA
CANADA
CZECHOSLOVAKIA
CAMEROON
CUBA
CYPRUS
DENMARK
EGYPT
ETHIOPIA
FAROES
FINLAND
FRANCE
FEDERAL REPUBLIC OF GERMANY
GERMAN DEMOCRATIC REPUBLIC
GREECE
GUATEMALA
HONG KONG
HUNGARY
ICELAND
INDONESIA
IRELAND
ISRAEL
INDIA
IRAQ
IRAN
ITALY
JAPAN
KOREA
KUWAIT
LUXEMBOURG
LIBYA
MEXICO
MALI
MALAYSIA
NETHERLANDS
NEW ZEALAND
NICARAGUA
NORWAY
PORTUGAL
POLAND
ROMANIA
SWEDEN
SAUDI ARABIA
SINGAPORE
SPAIN
SRI LANKA
SWITZERLAND
SYRIA
UNION OF SOVIET SOCIALIST REPUBLIC
UNITED STATES OF AMERICA
UNITED KINGDOM
VENEZUELA
YUGOSLAVIA
ZIMBABWE

INTERNATIONAL GAMES FOR THE DISABLED · NASSAU COUNTY · NEW YORK · USA 1984

JUNE 16-30
NASSAU COUNTY
LONG ISLAND, N.Y., U.S.A.

illustration

illust., 1. illustrated. 2. illustration.

il·lus·trate (il′ə strāt′, i lus′trāt), *v.*, **-trat·ed, -trat·ing.** —*v.t.* **1.** to make clear or intelligible, as by examples; exemplify. **2.** to furnish (a book, magazine, etc.) with drawings or pictorial representations intended for elucidation or adornment. **3.** *Archaic.* to enlighten. —*v.i.* **4.** to clarify with examples: *To prevent misunderstandings, let me illustrate.* [< L *illustrāt(us)* made bright or clear, honored (ptp. of *illustrāre*). See IL-[1], LUSTER[1], -ATE[1]] —**il′lus·trat′a·ble,** *adj.*

il·lus·trat·ed (il′ə strā′tid), *adj.* **1.** containing illustrations: *an illustrated article; an illustrated weekly.* —*n.* **2.** *Brit.* a magazine or newspaper regularly containing many photographs or drawings. [ILLUSTRATE + -ED[2]]

il·lus·tra·tion (il′ə strā′shən), *n.* **1.** that which illustrates, as a picture in a book, magazine, etc. **2.** a comparison or an example intended for explanation or corroboration. **3.** act of rendering clear; explanation; elucidation. **4.** *Rare.* illustriousness; distinction. [ME < eccl. L *illustrātiōn-* (s. of *illustrātiō*) spiritual enlightenment. See ILLUSTRATE, -ION]

—**Syn. 2.** See **case**[1]. **2.** explication.

il·lus·tra·tion·al (il′ə strā′shə n[ə]l), *adj.* **1.** of, pertaining to, or characteristic of illustrations: *illustrational art.* **2.** used for purposes of illustration; serving to illustrate; illustrative: *illustrational material.* [ILLUSTRATION + -AL[1]]

il·lus·tra·tive (i lus′trə tiv, il′ə strā′tiv), *adj.* serving to illustrate: *illustrative examples.* [ILLUSTRATE + -IVE] —**il·lus′tra·tive·ly,** *adv.*

il·lus·tra·tor (il′ə strā′tər, i lus′trā tər), *n.* **1.** an artist who makes illustrations. **2.** one who or that which illustrates. [< LL; see ILLUSTRATE, -OR[2]]

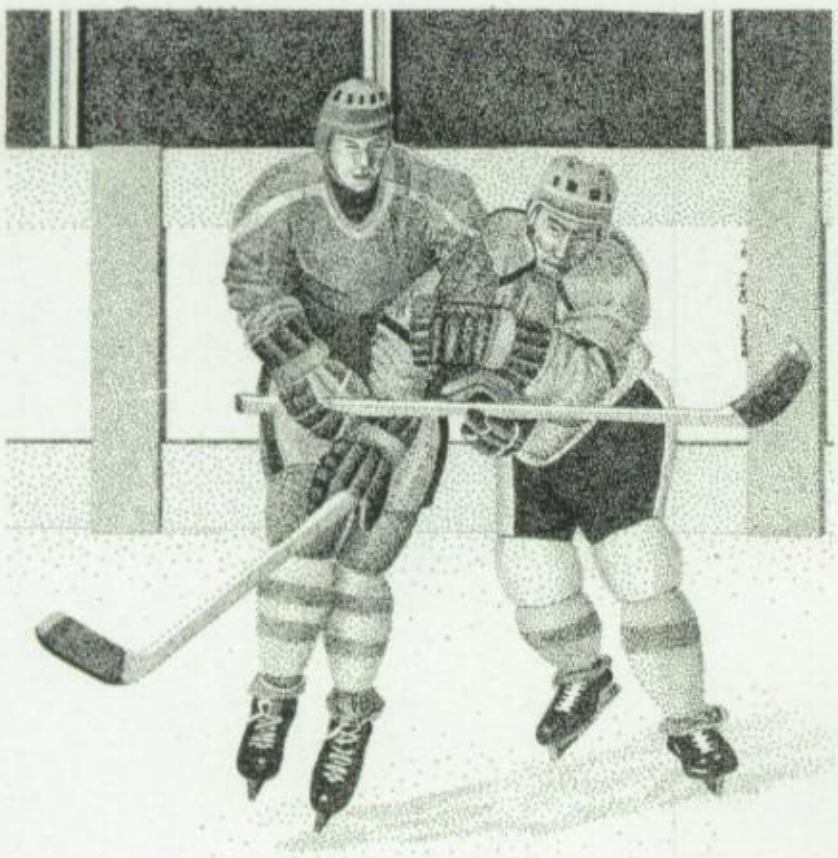
il·lus·tri·ous (i lus′trē əs), *adj.* **1.** highly distinguished; renowned; famous: *the illustrious leader of the French people.* **2.** glorious, as deeds, works, etc. **3.** *Obs.* luminous; bright. [< L *illustri(s)* bright, clear, famous, equiv. to *illustr(āre)* (to) brighten (see IL-[1], LUSTER[1]) + *-i(s)* adj. suffix + -OUS] —**il·lus′tri·ous·ly,** *adv.* —**il·lus′tri·ous·ness,** *n.*

—**Syn. 1.** celebrated, eminent, famed.

Jean Fraser
Teacher of Illustration

Nick Strilakis

Vincent G. Biscardi

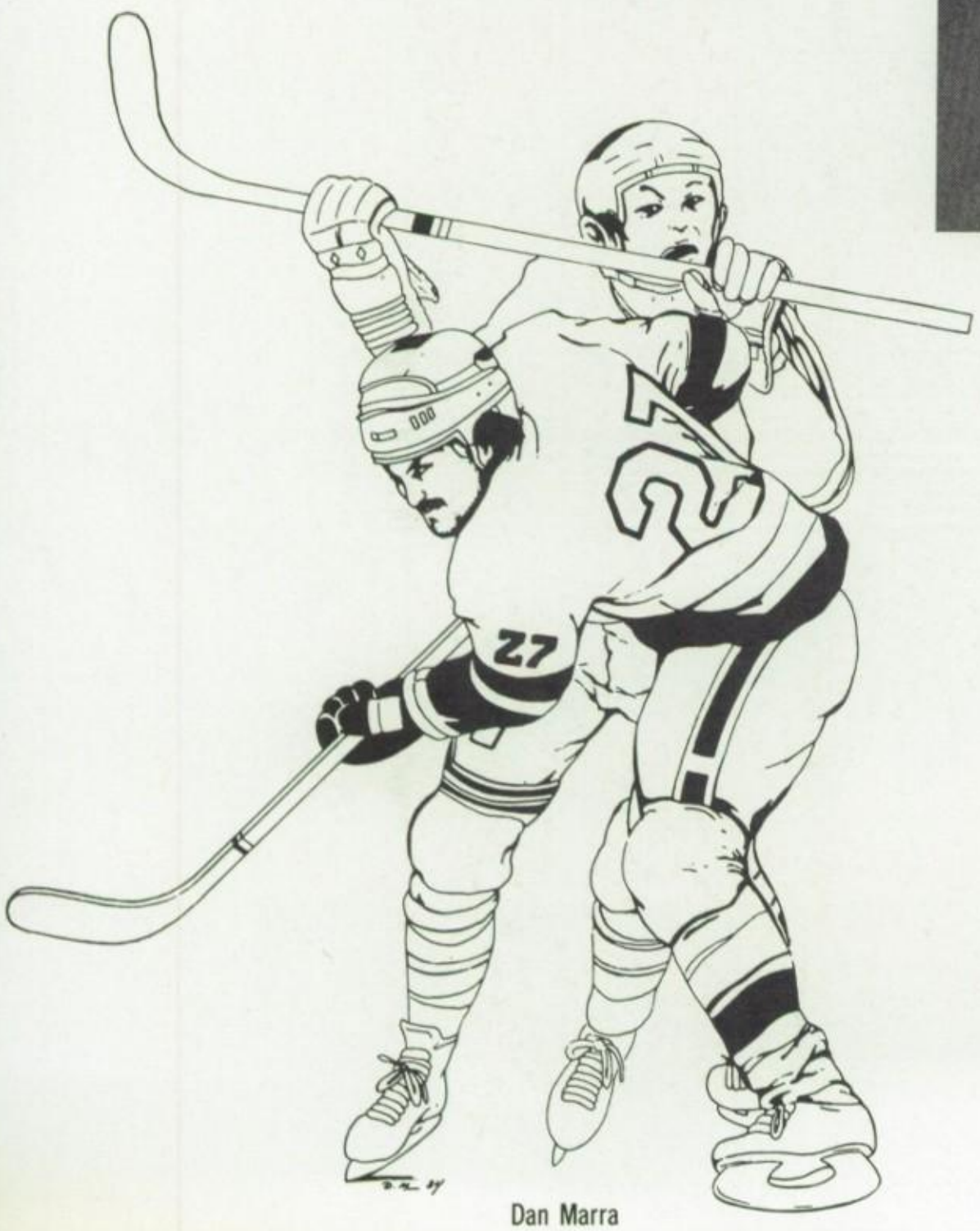


Darwin J. Ortiz

Jeanine M. Casale

Shari J. Schneider

Stephen W. Crespo

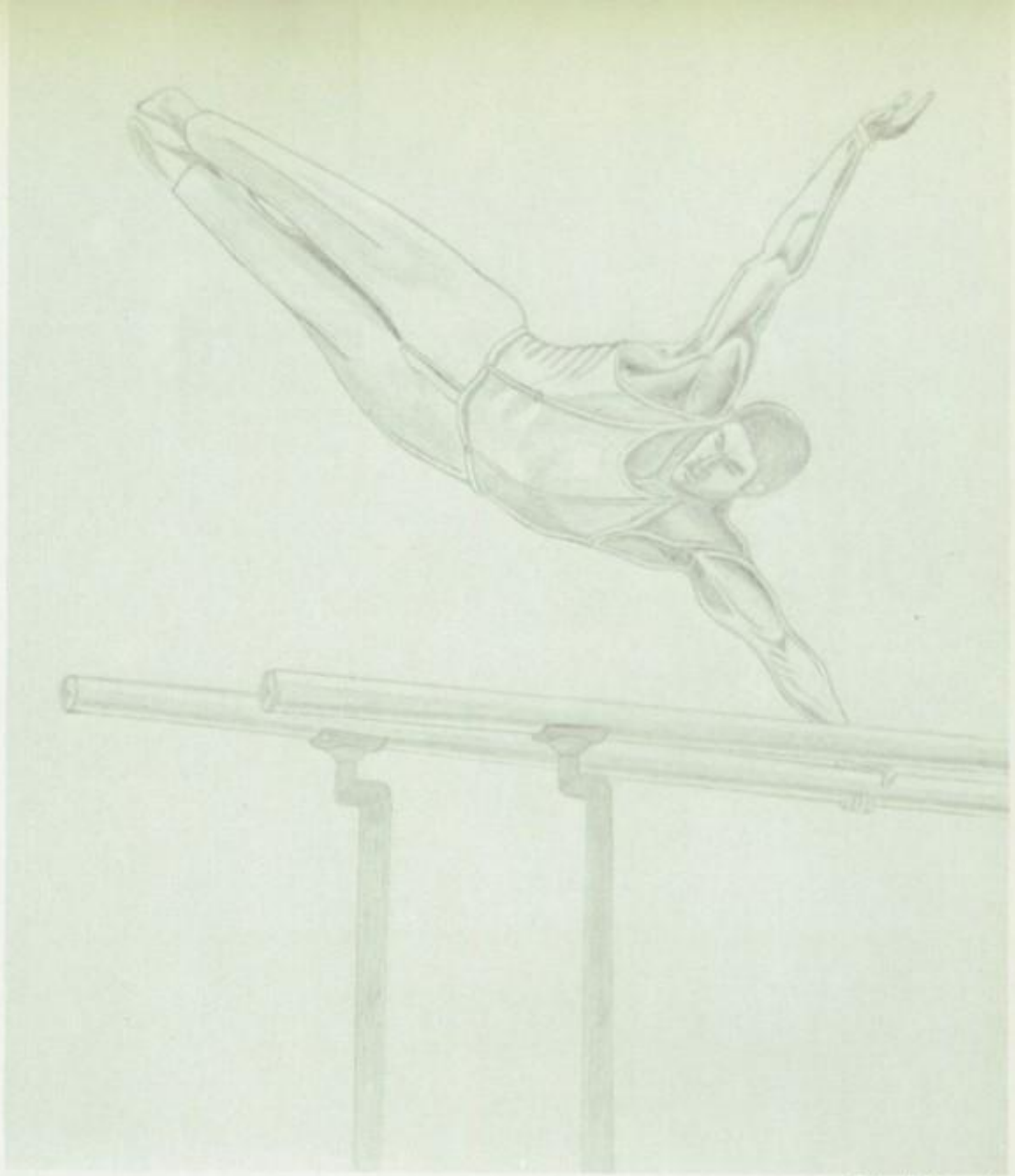


Dan Marra

Tom Li

Omar Cambrelen

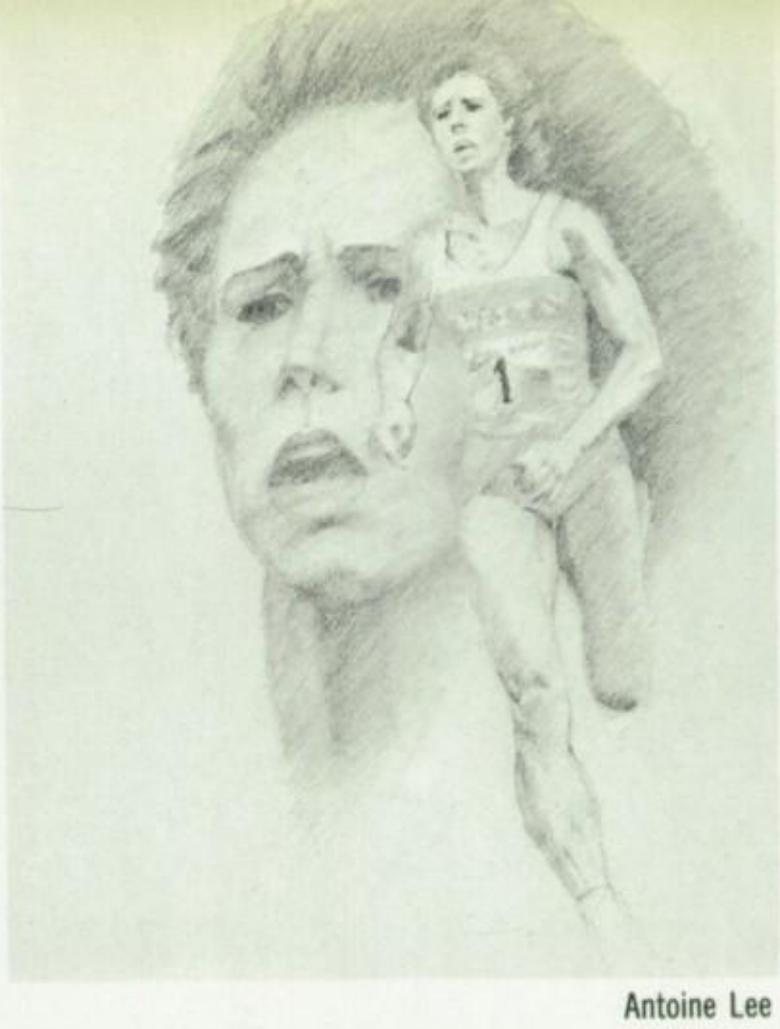
Robert D. Scudellari



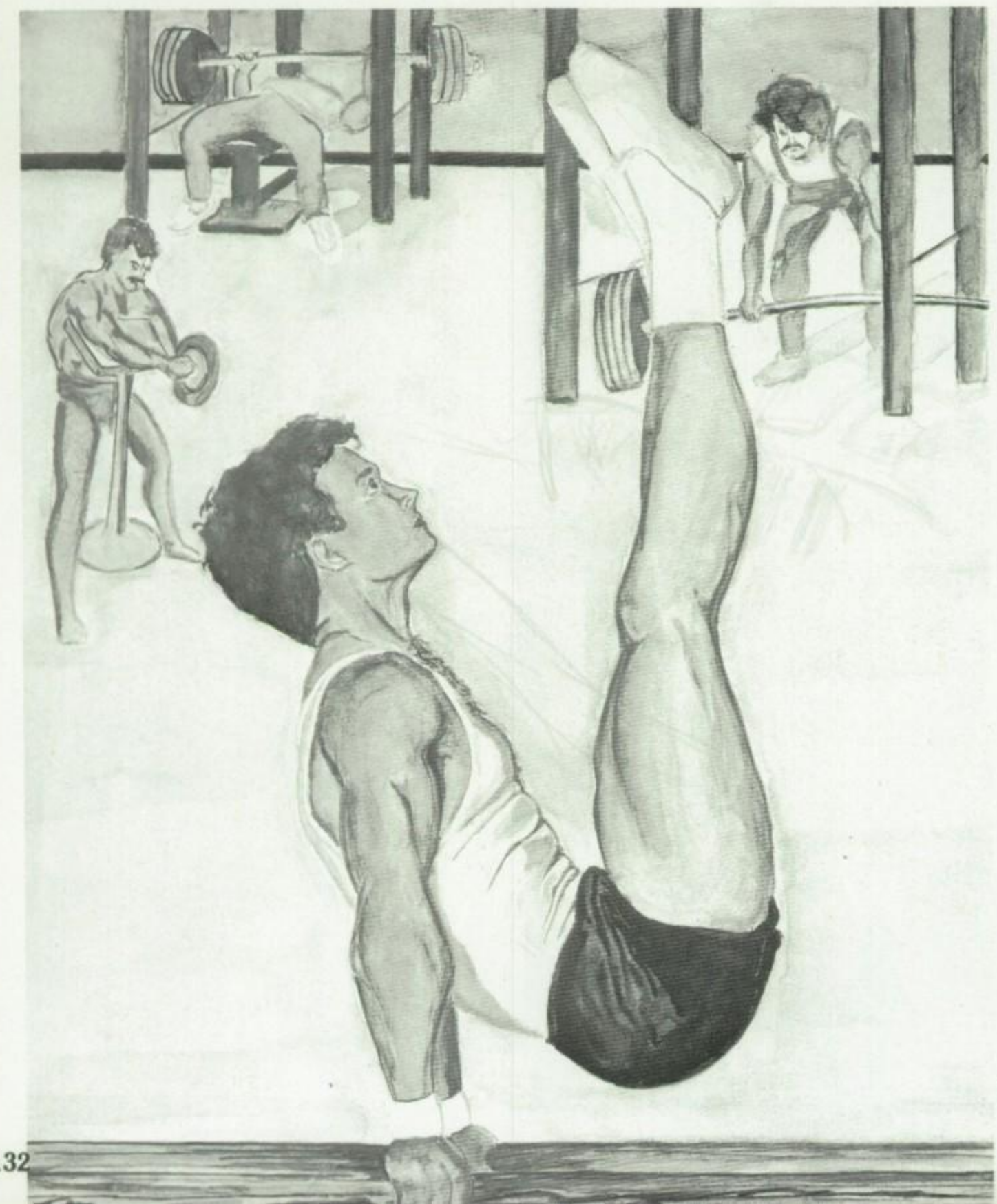
Rafael Diaz, Jr.

Doreen Louie

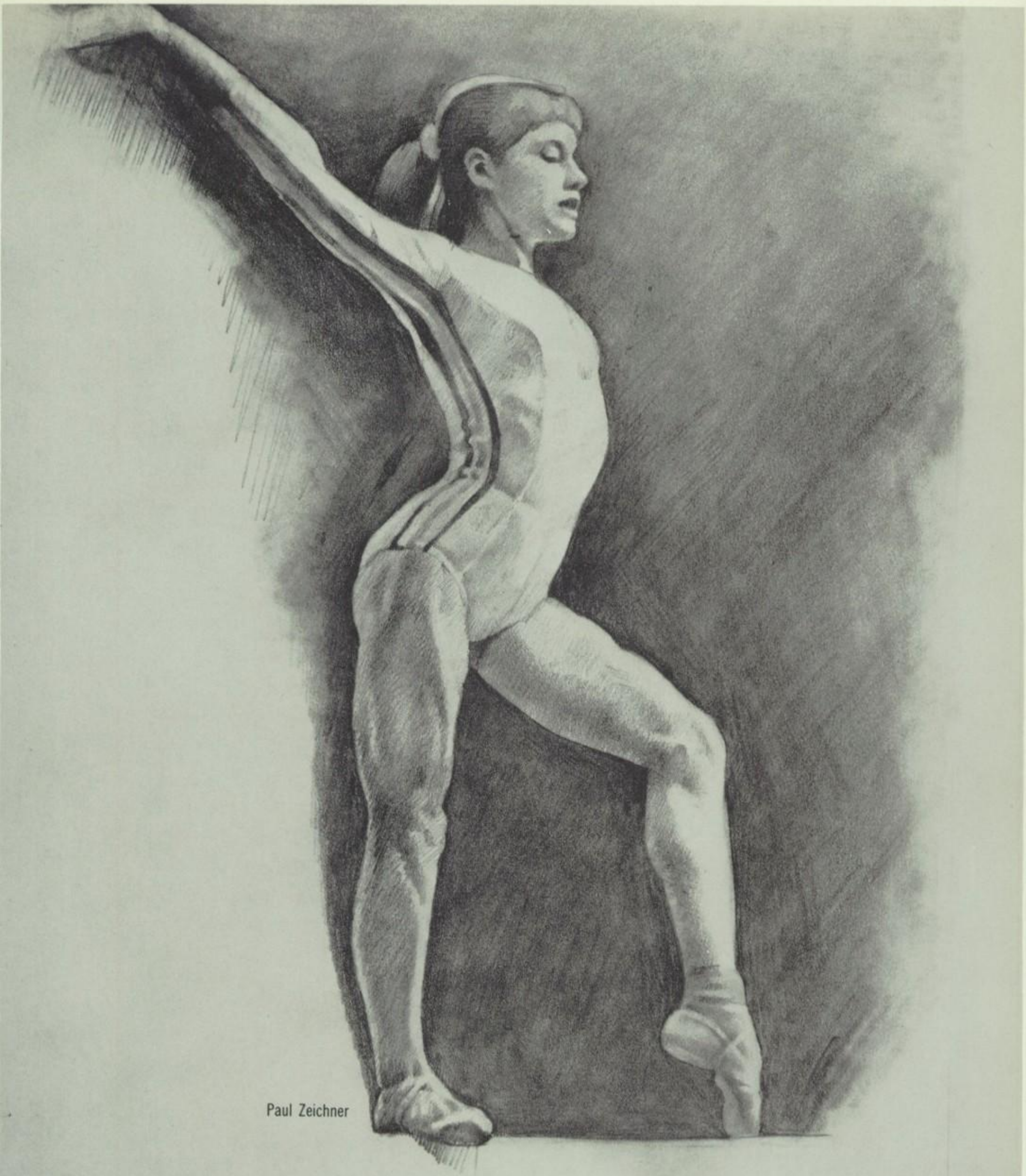
Pedro Cardona



Antoine Lee



Wilda Gonzalez



Paul Zeichner

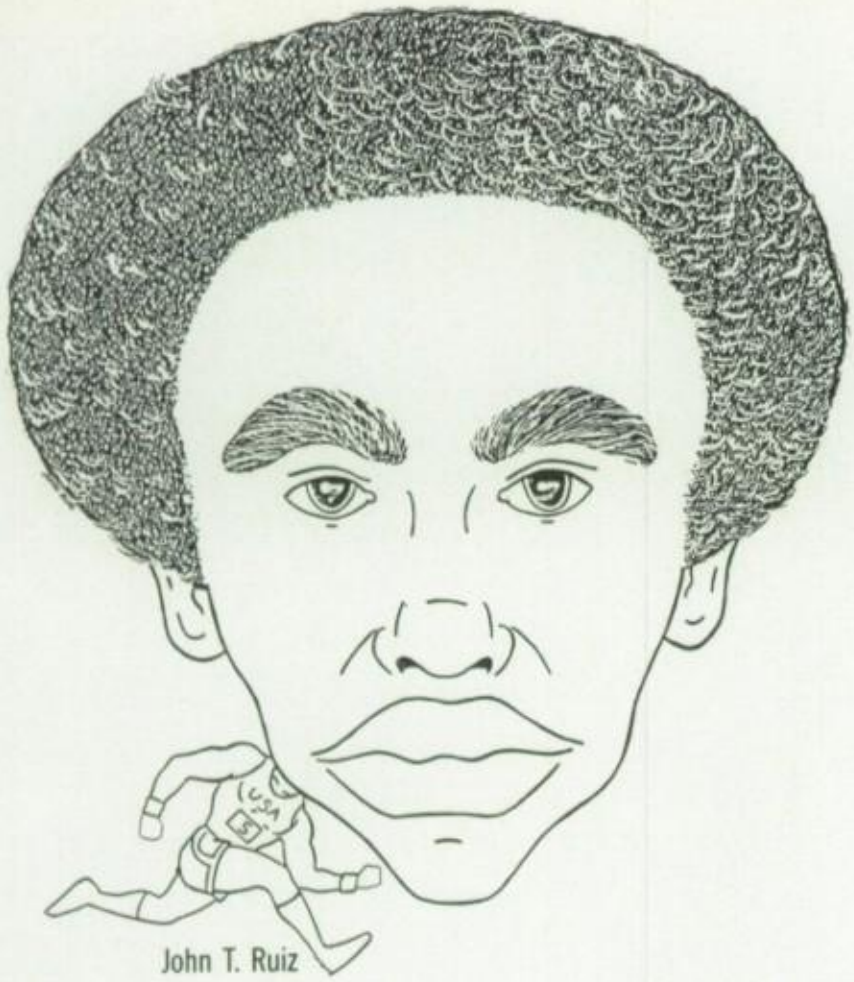
616
U.S.A.

Cartooning

Exaggeration of all familiar forms, and of the human face in particular, has assured cartooning a popular and permanent place in the illustration field.

Not only as an *end in itself,* when drawn with elegant uncanny deftness, but even more so as a *means to an end,* as the spontaneous reach in the exploratory stages that lead to a more constrained and serious image. At the beginning in the playpen, as well as with each thumb-nail rough, the artist is always a cartoonist. Some become addicted and remain hooked on this form. The majority move on, but never without nostalgic relapses.

Charles Ferguson
Teacher of Cartooning

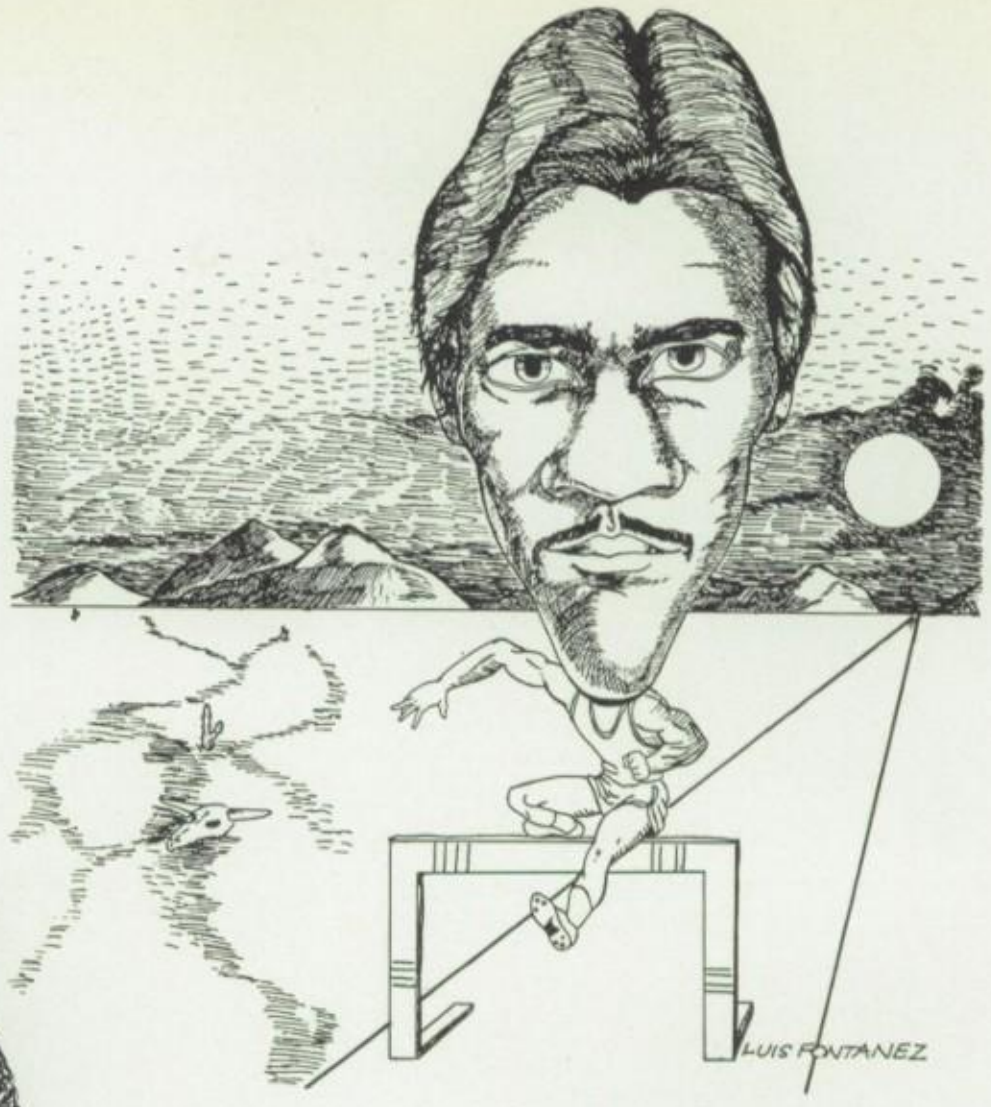


John T. Ruiz

Terrince Autry

Darwin J. Ortiz

Forrest W. Huguenin


LUIS FONTANEZ

USA
1984
ERIC RICHARDSON

GARY MOLINE

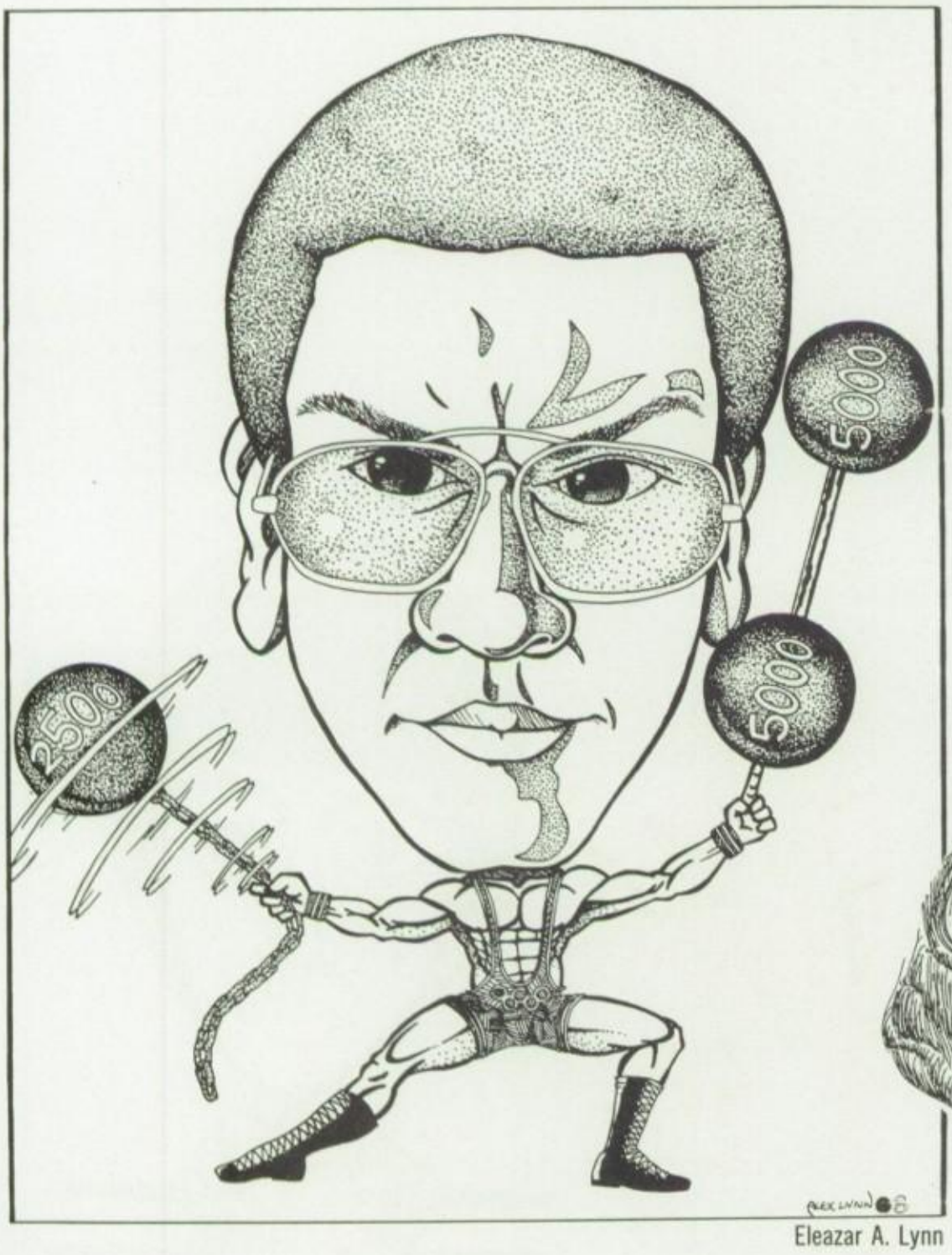
Dawna L. Douglas

YOU SAYIN THAT I AIN'T NO HE-MAN!!?
WE GIRLS LIKE HE-MEN WITH GLASSES!
CHIPMUNKS ARE HE-MEN!
HE-MEN ARE A GIRLS BEST FRIEND!
WHAT'S THIS ABOUT HE-MEN?
D-H
HE-MEN EAT PLANETS!
GALACTIC GARBAGE
ALL GODS ARE HE-MEN!
HULK IS REAL HE-MAN!

Donald C. Hudson

Marcelo Giscome

John Lefteratos

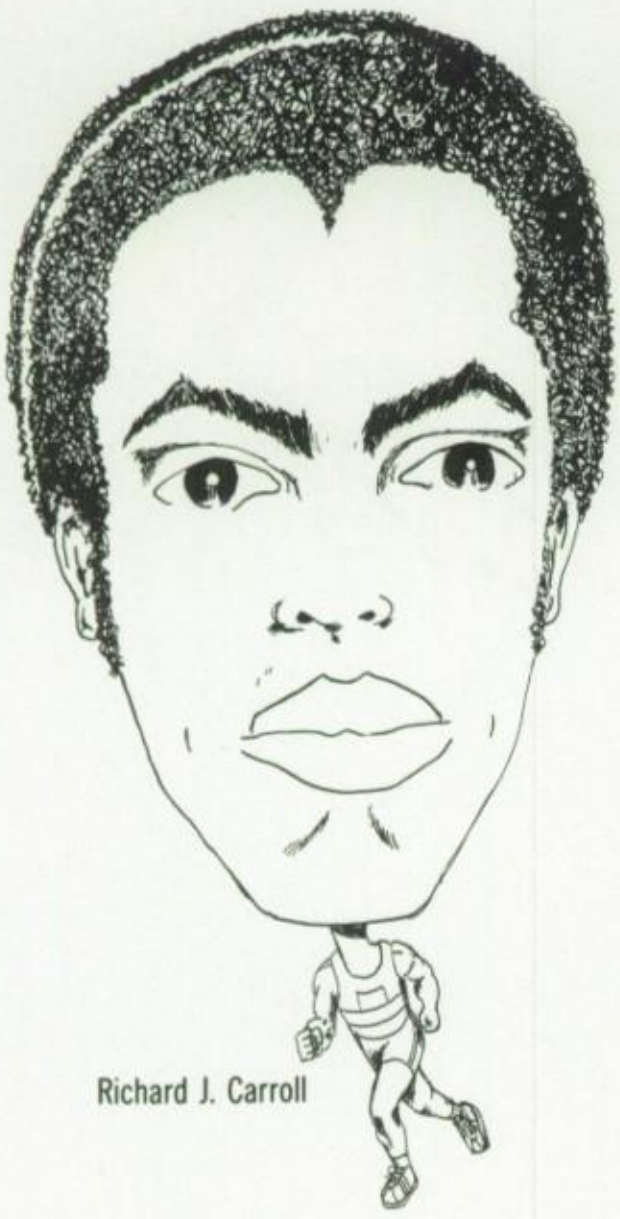


Eleazar A. Lynn

Jeanine M. Casale

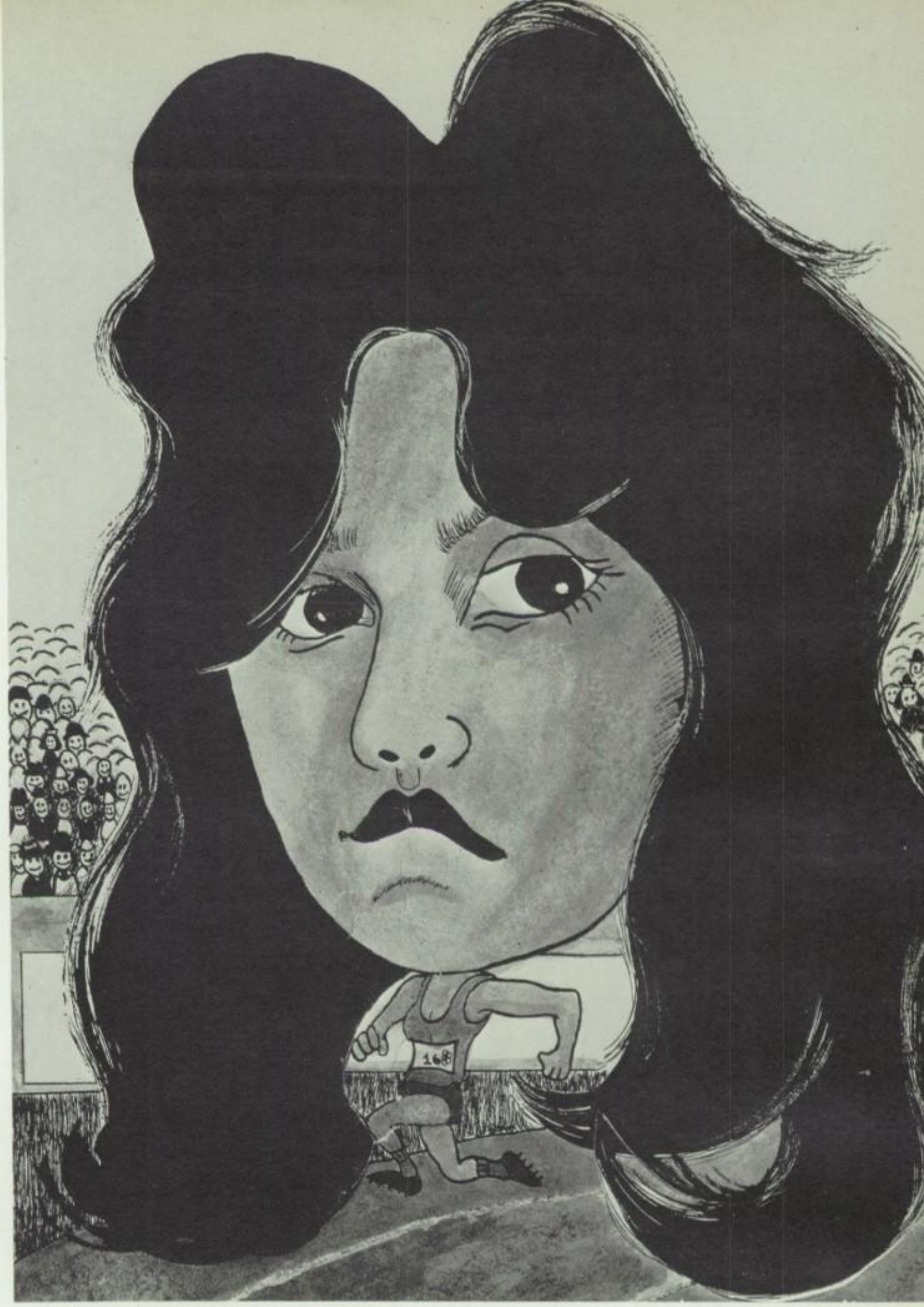
Robert A. Flores

Richard J. Macias

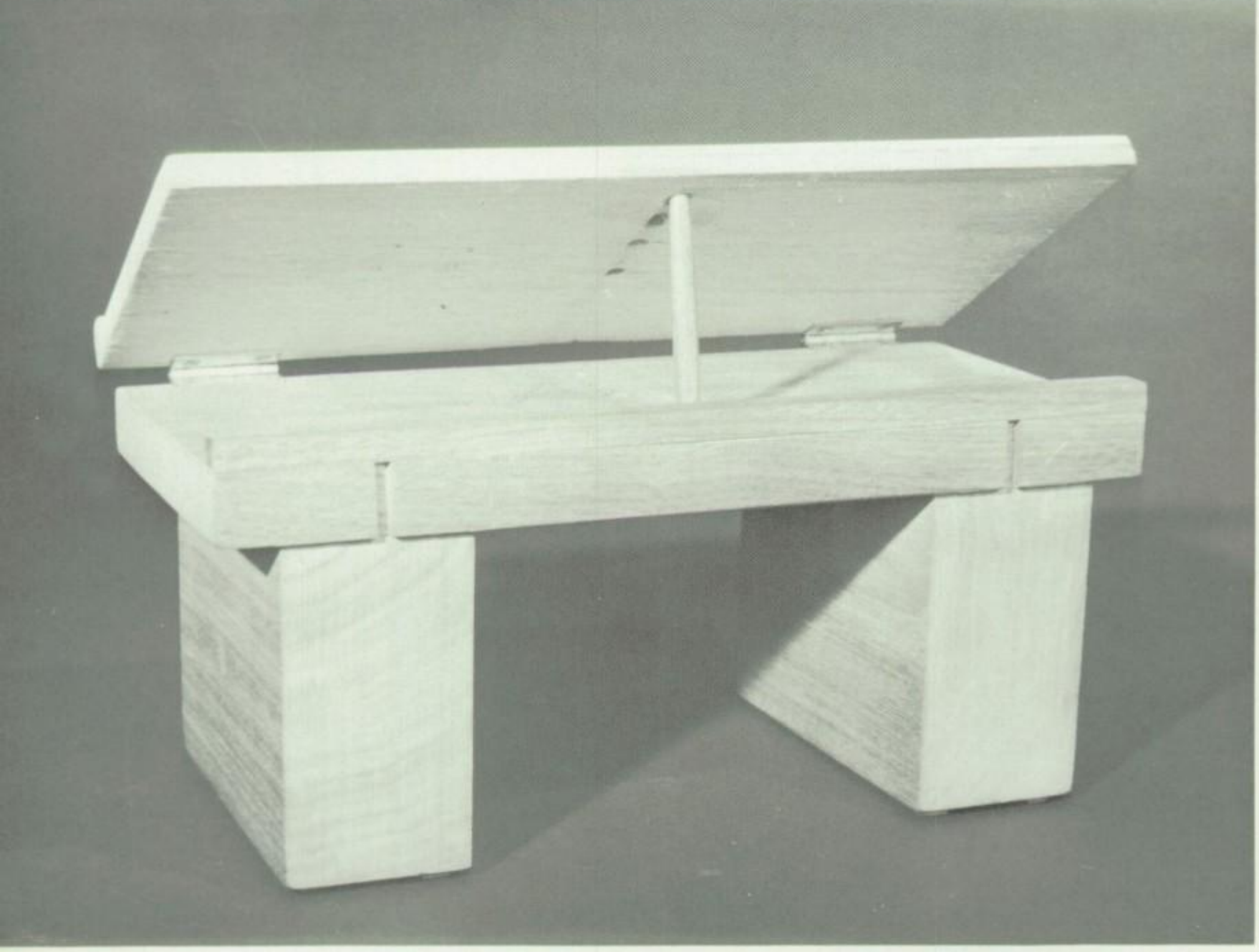


Richard J. Carroll

Carlos A. Galindo



Odette Diaz



Robert Cabrera

Industrial Design

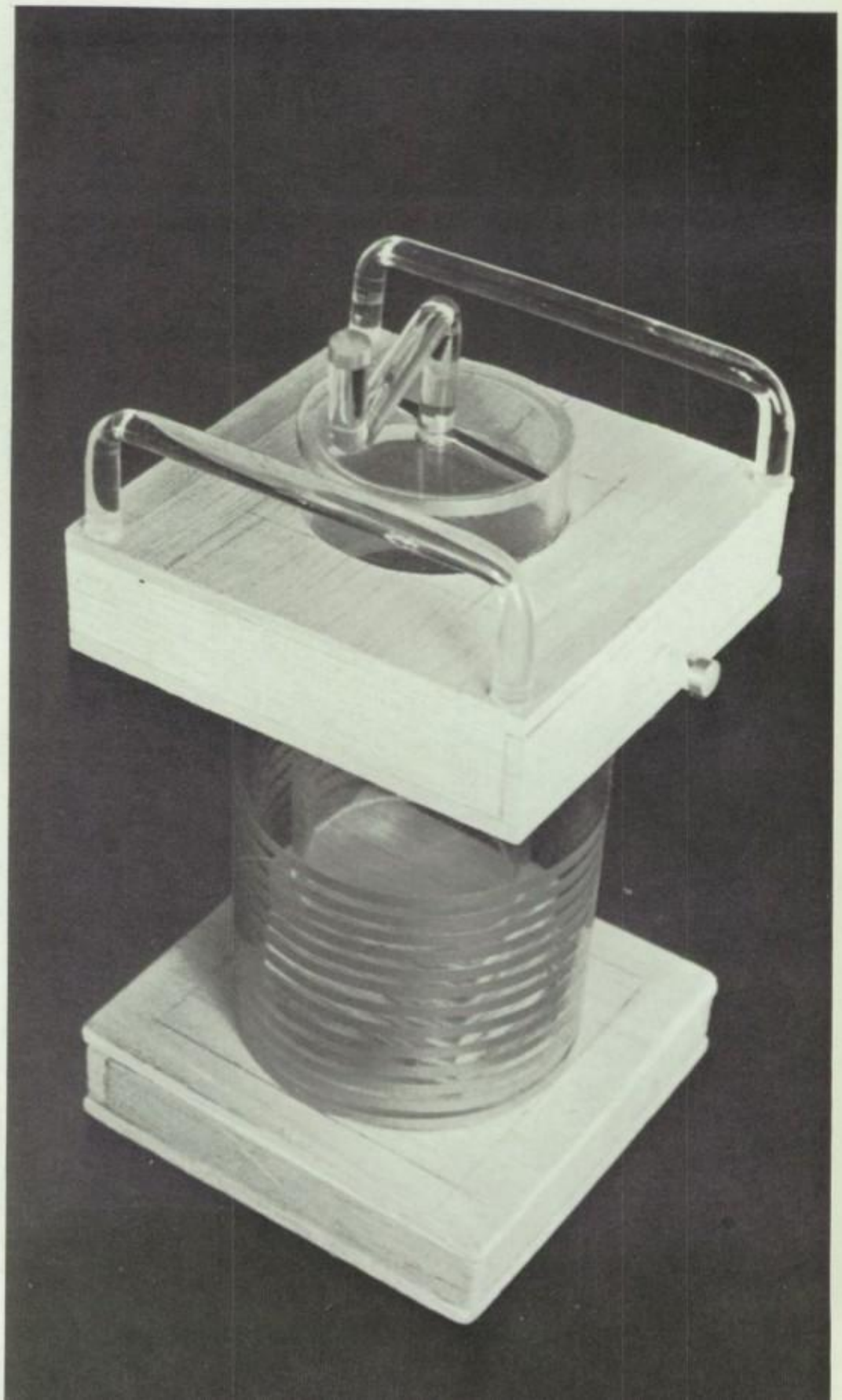
Industrial designers are artists whose creativity is turned toward the future. Existing products must be redesigned, while a constant stream of new inventions must be given functional shape and visual excitement. Designers consider new materials, technologies, manufacturing processes, safety and the efficient use of energy. Concept sketches are followed by carefully executed 3-D models of the new product design. Household appliances, cars and motorcycles, tools, toys, robots, computer housing, sporting equipment, cameras and furniture are just a few of the many items styled by industrial designers for mass production and consumer enjoyment.

Richard Johnson,
Teacher of Industrial Design

Cheryl Felix

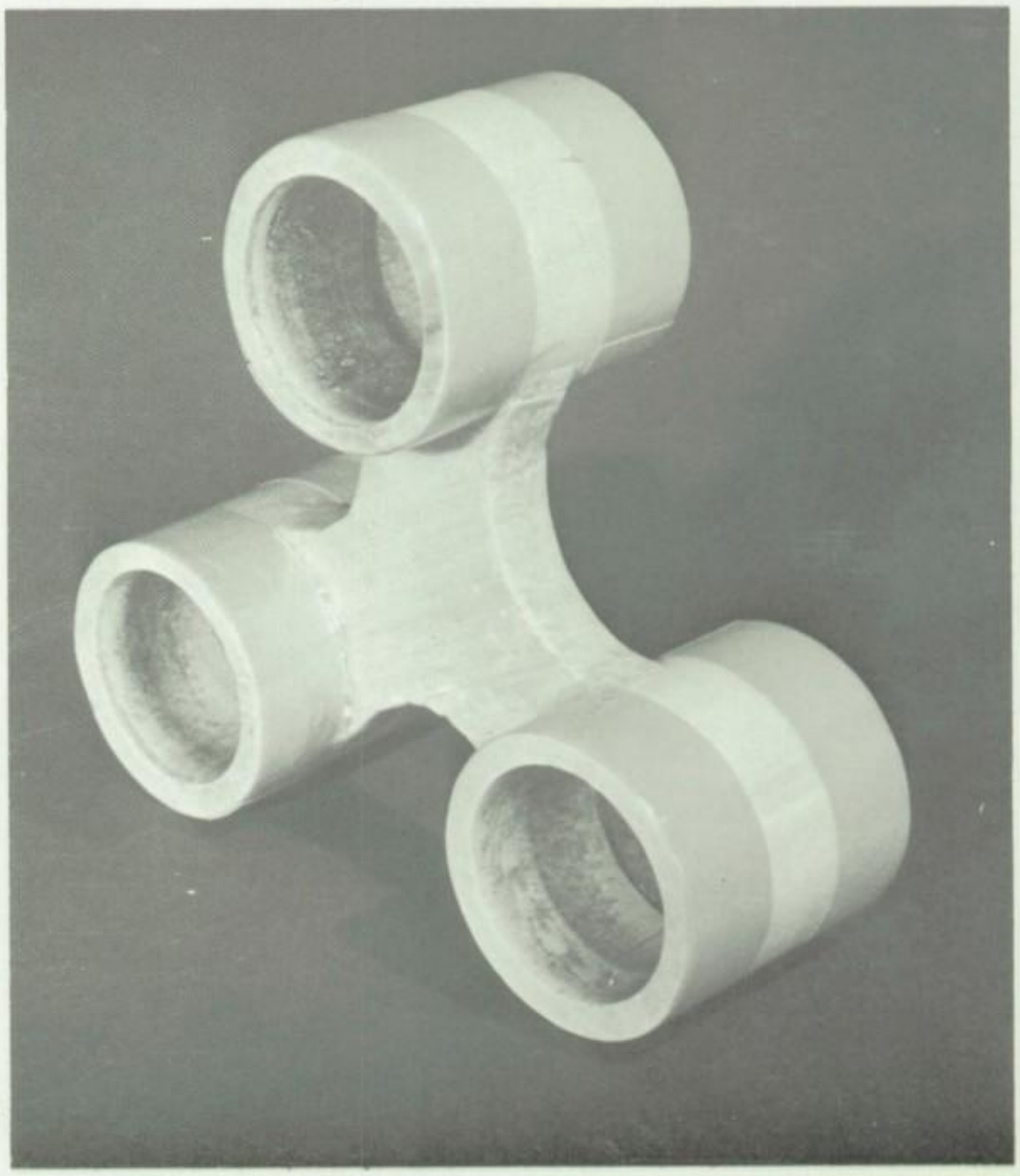
Widmarck Paul

Steven Lentz

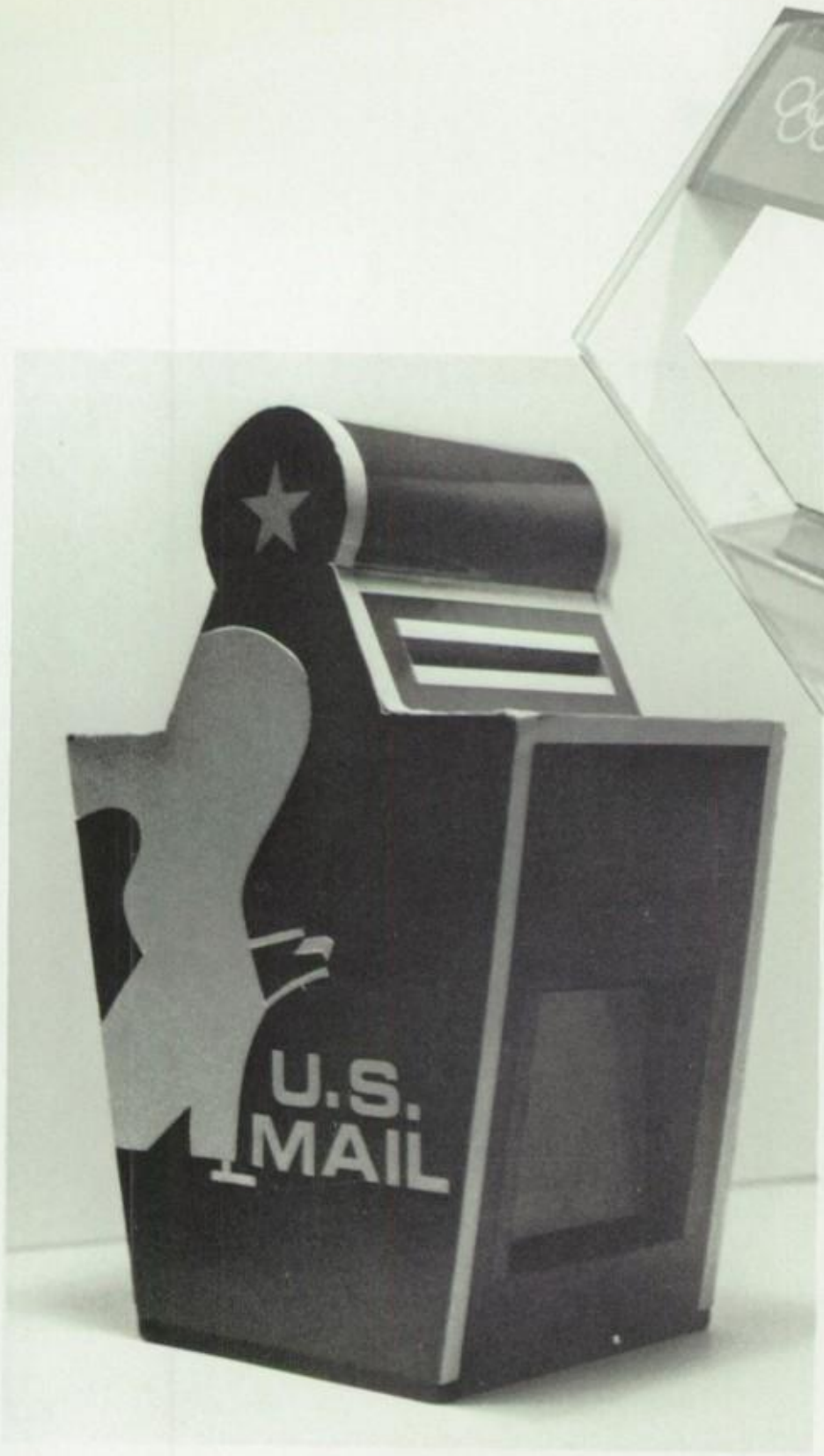


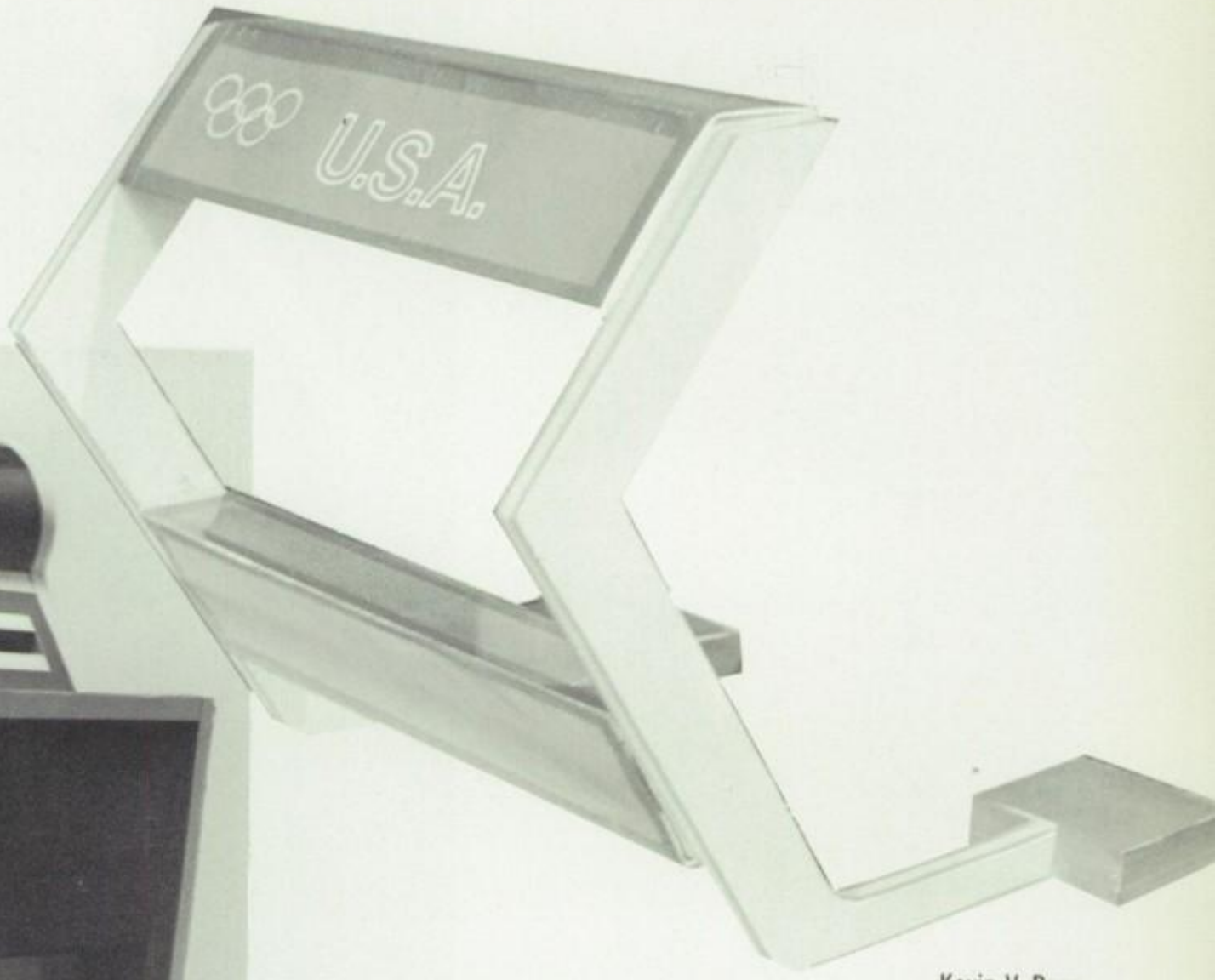
Vincent J. Bula

Else A. Curto



ward Lowe

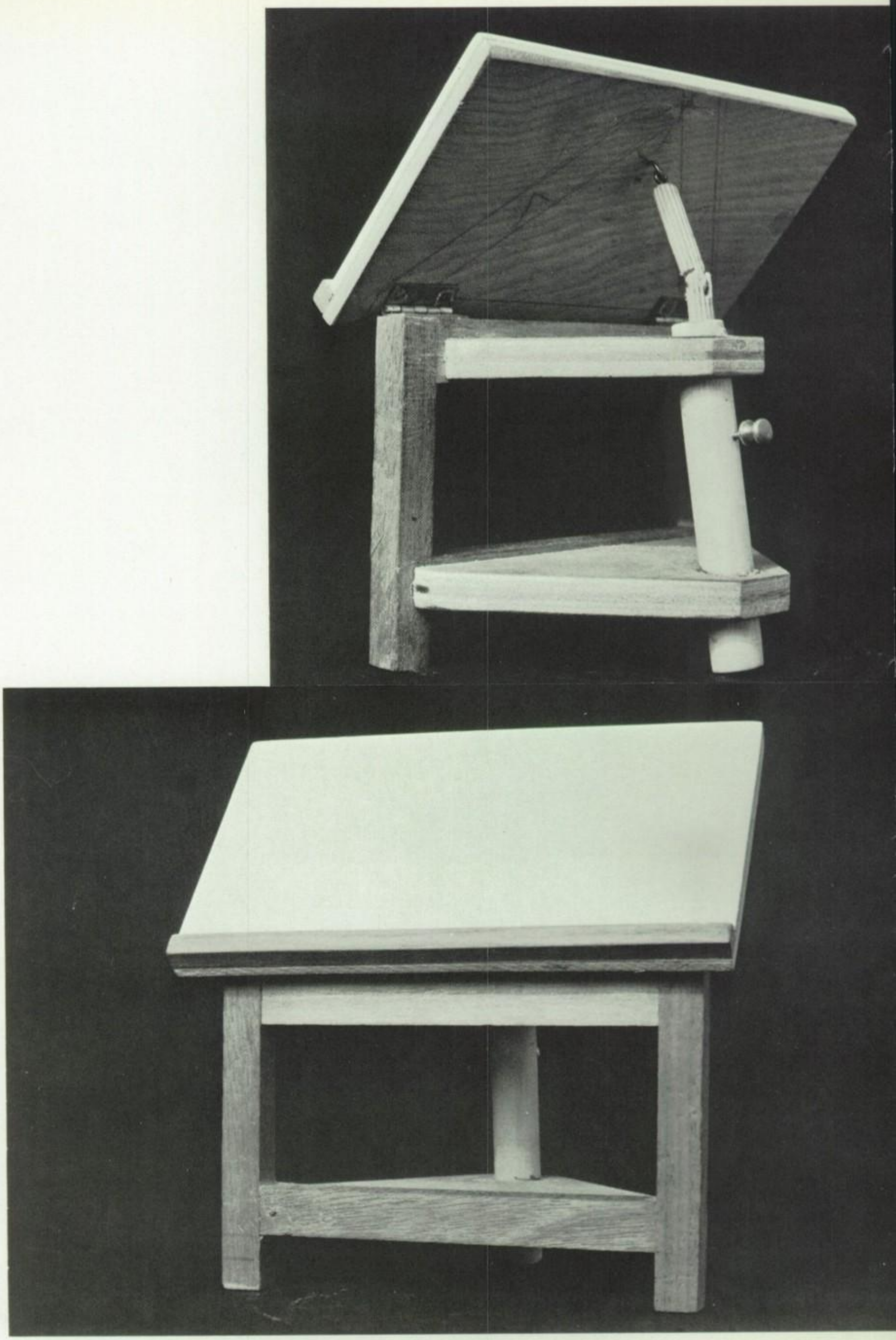




Kevin V. Penn

Kevin V. Penn

Robert Ferraroni



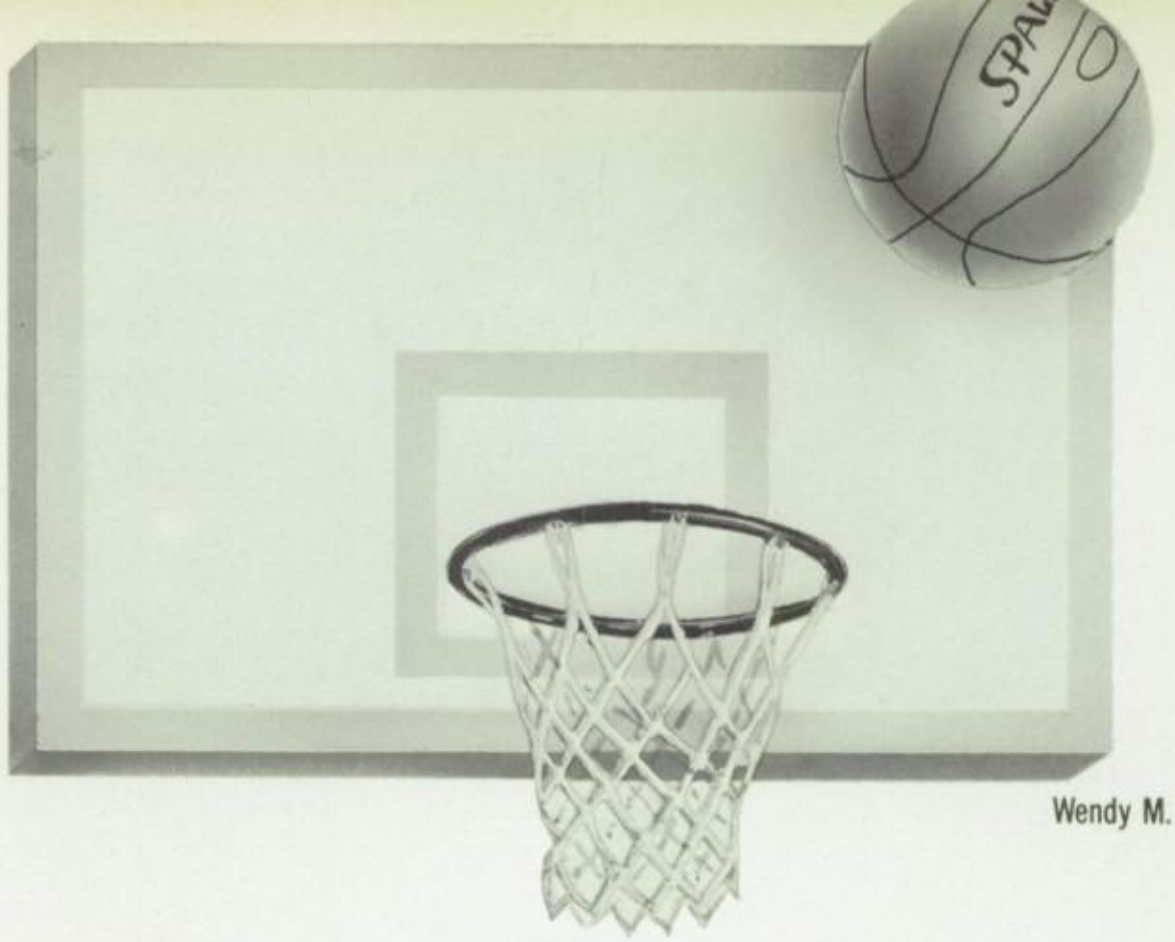
Airbrush

Airbrush rendering, both as an illustration technique and an indispensable tool in photo-retouching, continues to offer our graduates ready access to studio jobs and an entry into the commercial art market.

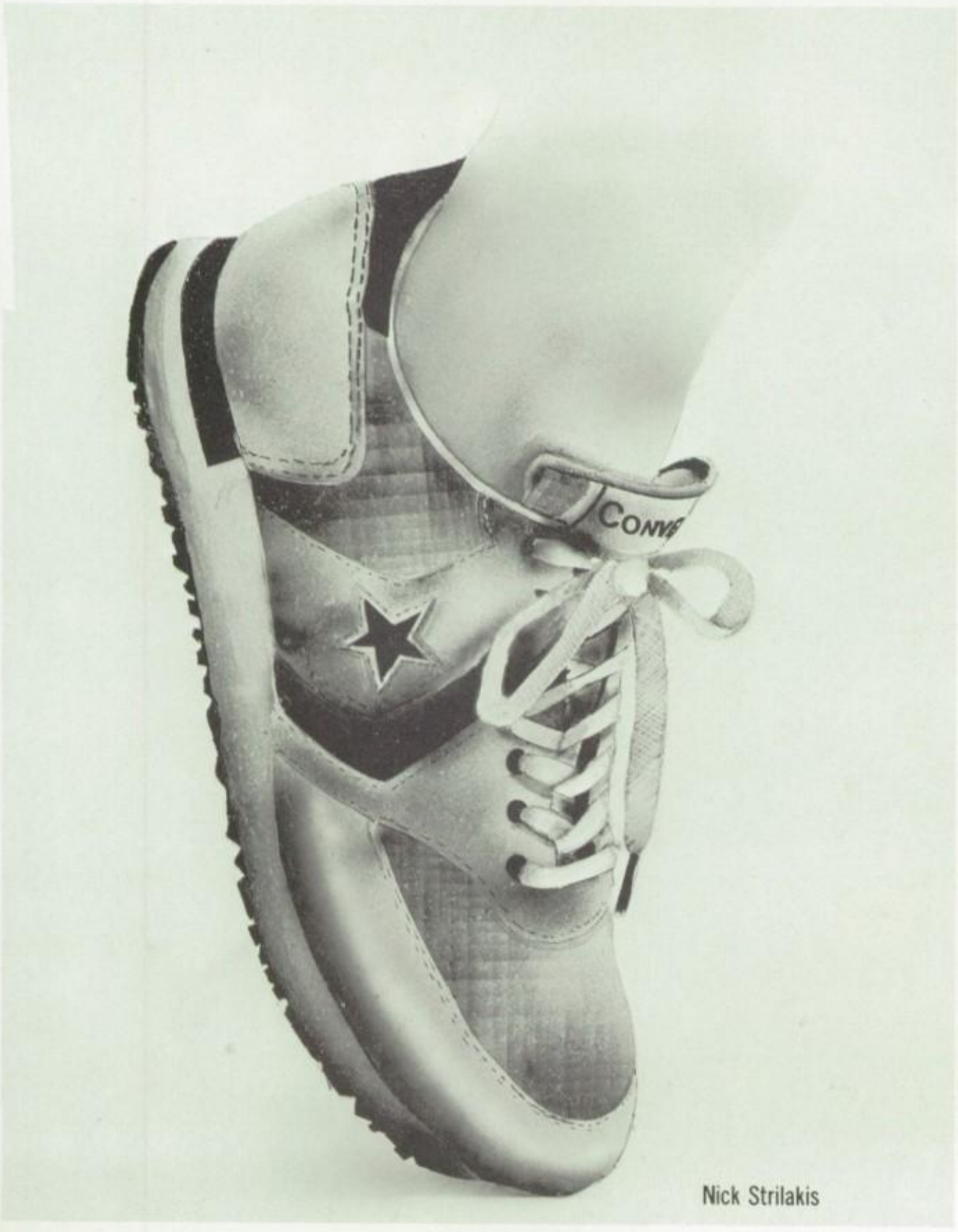
Keith Cassis,
Teacher of Airbrush

Dorry E. Siegler

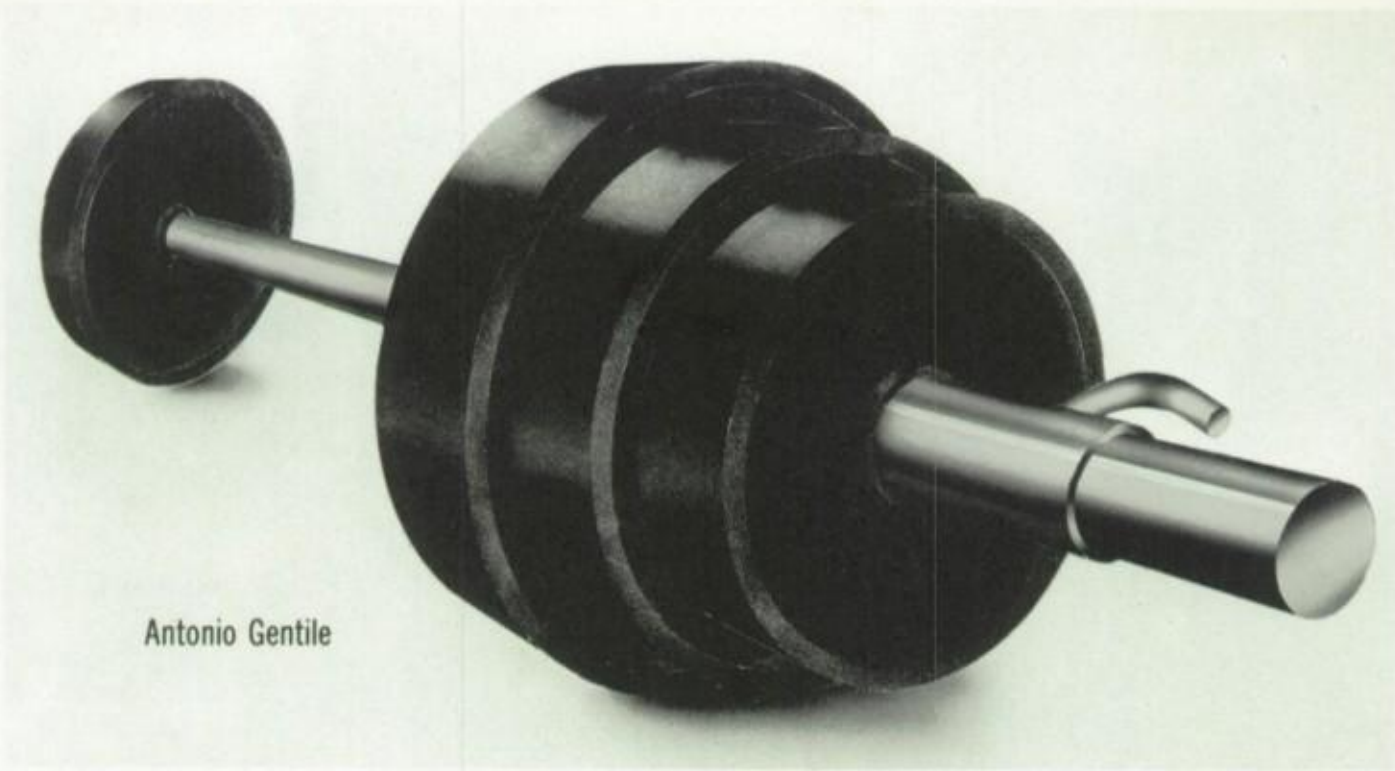
Rodolfo A. Zelada



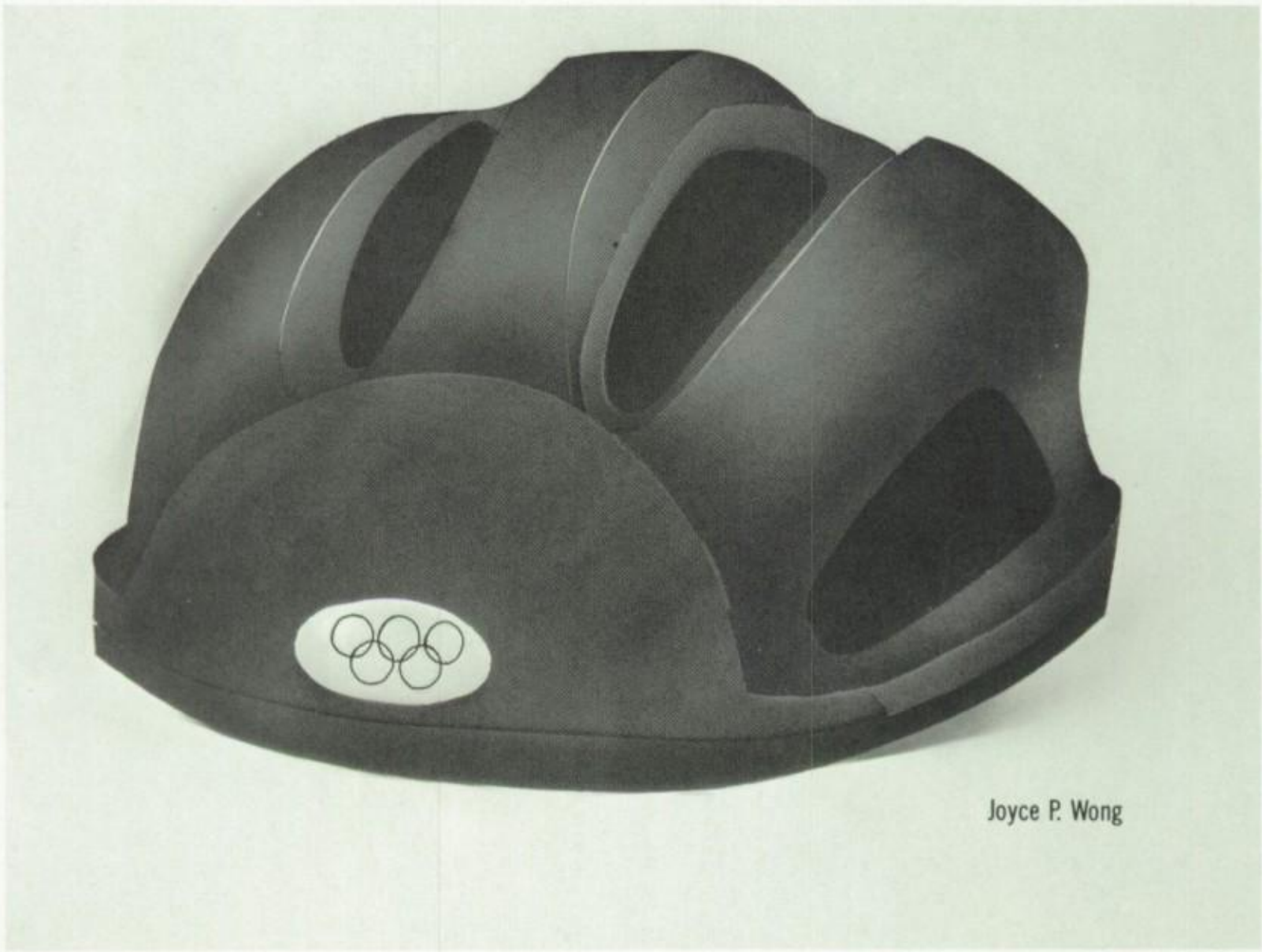
Wendy M. Smith



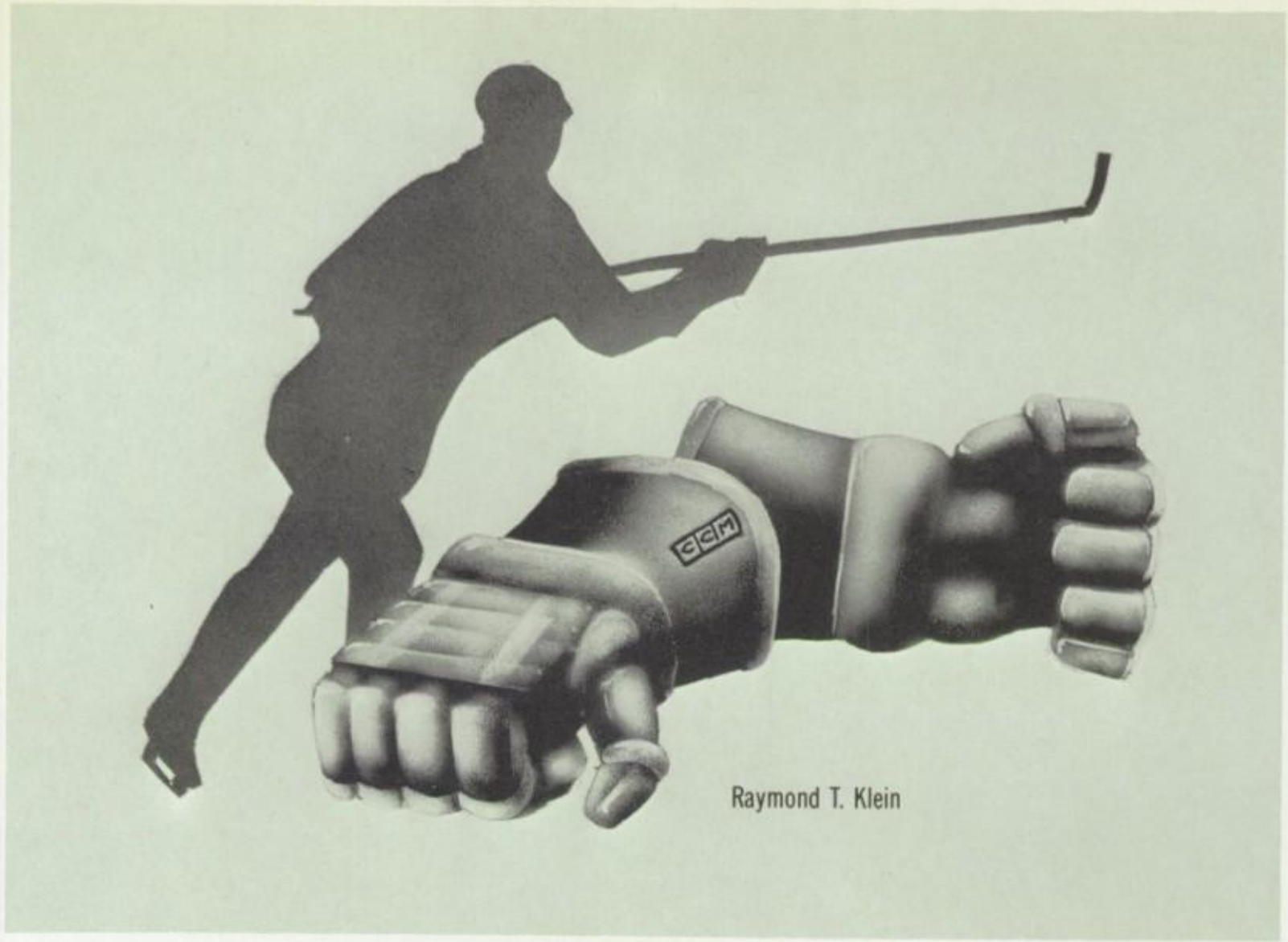
Nick Strilakis



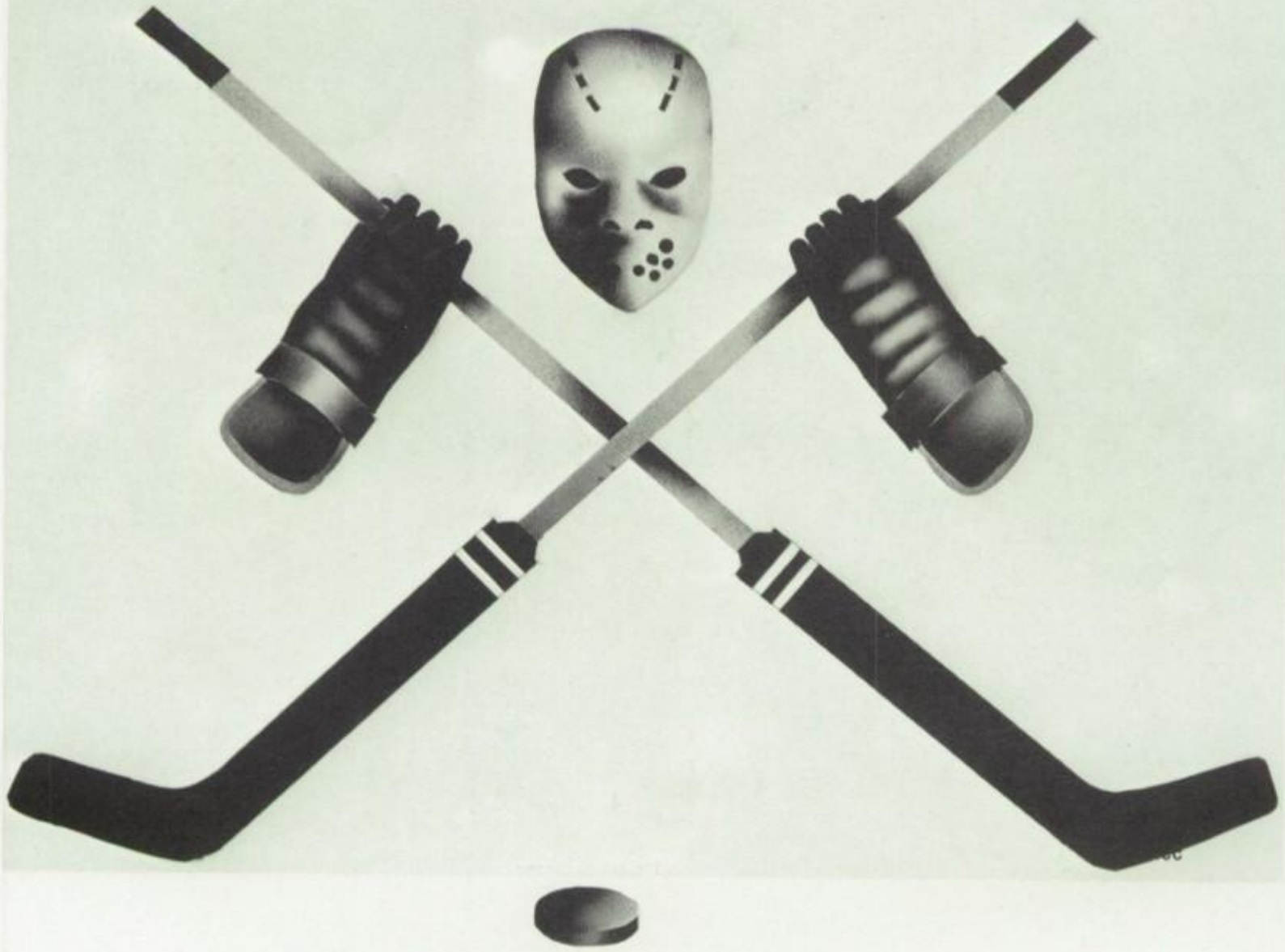
Antonio Gentile



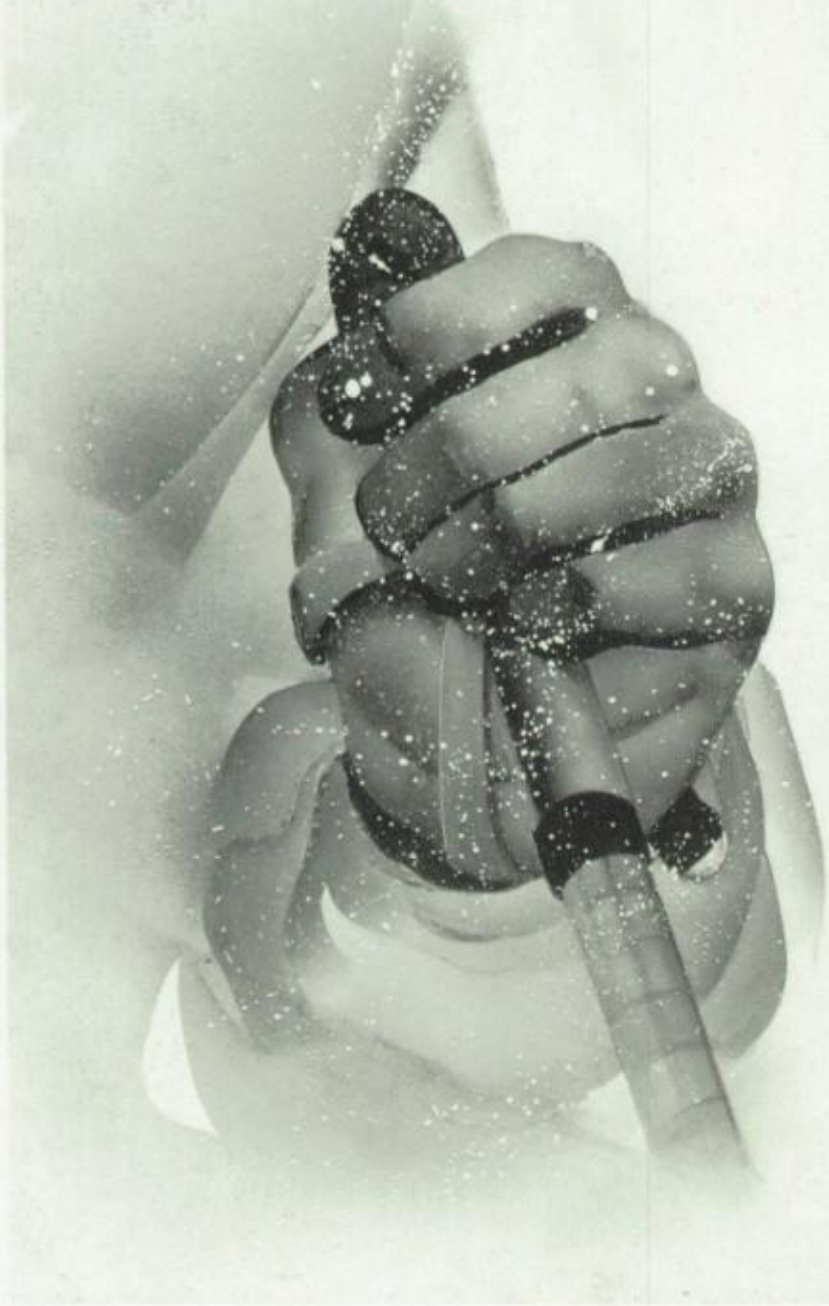
Joyce P. Wong



Raymond T. Klein



Kyung S. Lee



Jose Marzan

Film and Video Production

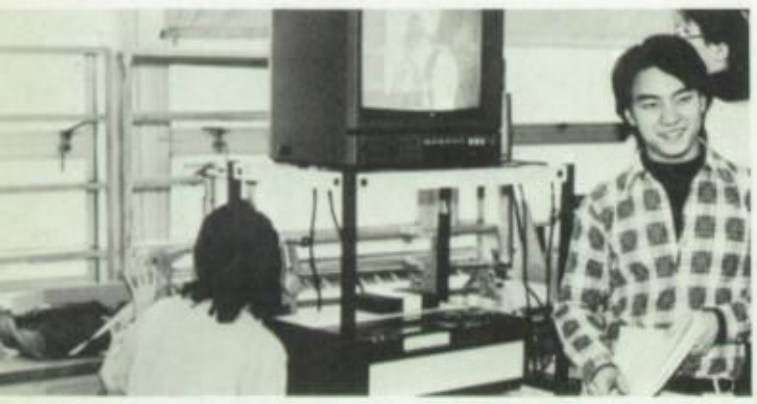
In response to technological advances in industry, the curriculum for Motion Picture Production was restructured placing a greater emphasis on the use of video. In addition to hands-on-camera operation, students in Video and Film Production, a major shop, developed independent and school related projects from concept to completion. Working in the video formats of VHS and U-Matic, and in film formats of 8mm and 16mm, students maximized in-school hardware and training, with supplementary resources, to produce audio visual presentations. The process of careful pre-production planning, efficient production and patient post production/editing affords each student a variety of experiences.

Video and film production is a team effort. A finished television program or a movie of any length is a result of the combined skills and cooperation of writers, producers, production assistants, performers and technicians for lighting camera and audio, as well as the critical function of editing. Special visual and audio effects, the selection of an appropriate location or the designing of a set, and the planning of camera angles, are prime examples of the numerous details that must be resolved. The following section is a behind-the-scenes look at the students of the Video and Film Production class, working in school, at home and on-location to translate their concepts into instructional, promotional, informational and entertainment programs.

Carl Levine,
Teacher of Video and Film Production

After storyboard conferences a camera is used to block the shots.

Shooting a class production provides opportunities for teamwork and individual experience.

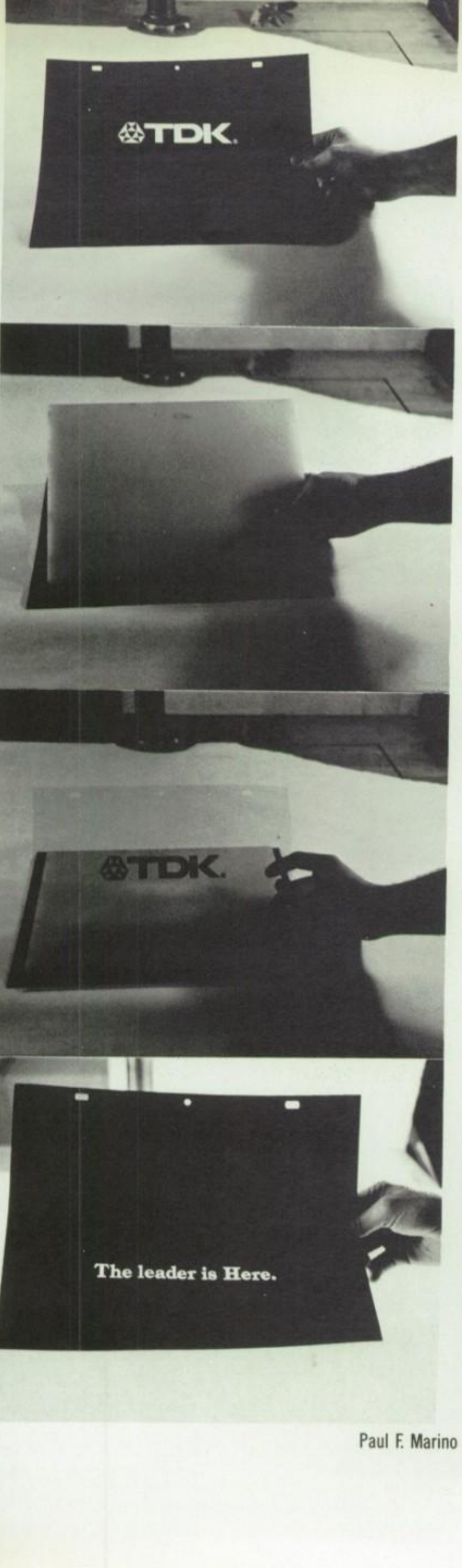


Operating ¾" U-Matic videotape recording and playback equipment is fundamental to the course.

Taking the equipment on location at Lincoln Center provided valuable field experience for the A and D video team.

Title Graphics

1. A kodalith film is positioned on the copy stand. The light box below is turned on, backlighting the kodalith.
2. An opal glass is placed on top of the kodalith, to give the logo a diffused look.
3. Next, a matte, a positive film image, is placed on top of the opal glass, in order to produce a glow around the logo, without exposing the title itself. This segment is shot to run 10 seconds, or 240 frames, with a 12 frames fade at each end. Then the film in the overhead camera is backwound to the original position. Both opal glass and matte are removed. Now a red gelatin filter is laid on top of the kodalith. The logo is shot a second time, giving it a red interior.
4. After this second run, the film is backwound once more, only this time it is only to the 120th frame, or halfway. A second kodalith, reading "The leader is here.", is then exposed and held for the remaining 120 frames.
5. TDK logo with glow, fades in.
6. Five seconds into the scene the title "The leader is here.", fades in, and remains five seconds to final fade-out.



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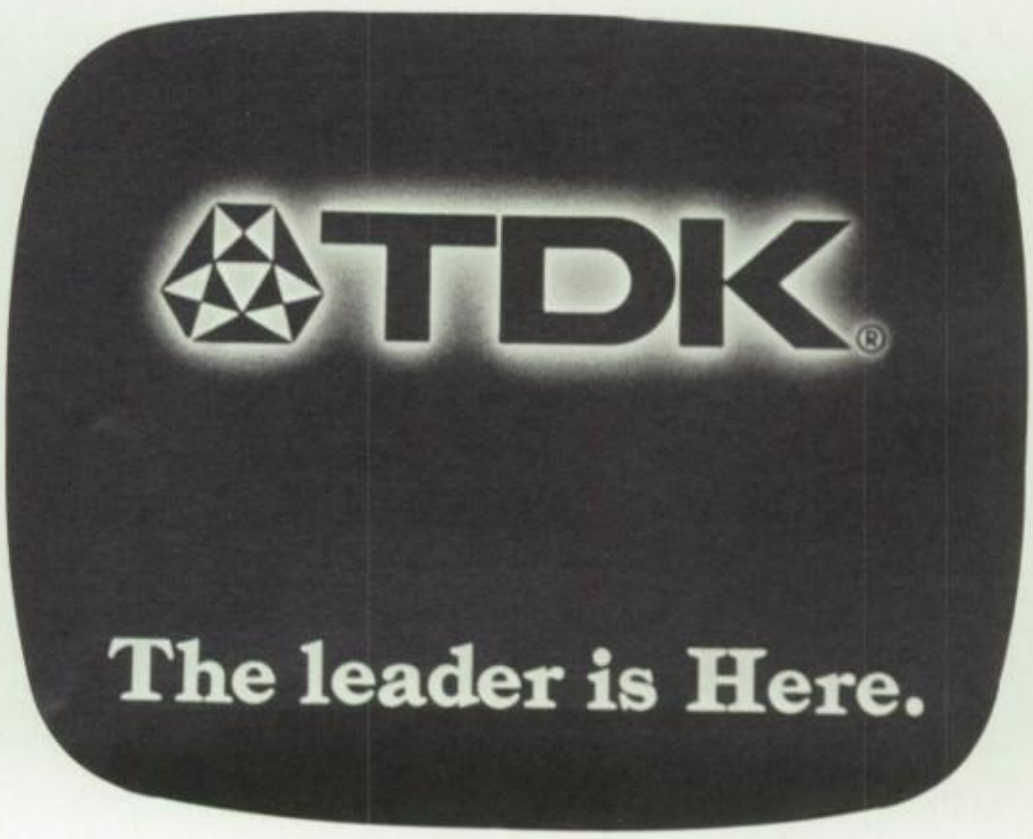

4

Paul F. Marino

Film Production: 1. Demian Lichtenstein. 2. Sean Fagan. 3. Blocking the shots. 4. On the set. 5. Realism at all costs. 6. The best scenes end up on the cutting room floor.

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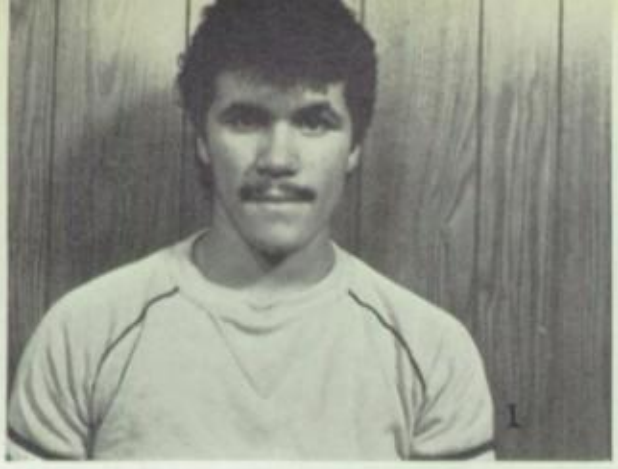
TEMPLE of the GOLDEN SKULL was created and directed by Alex Lamas with Elizabeth Hall as production manager and editor. Shot on location in Westchester, the Super-8 film took nearly six months to complete, and premiered at the '84 Spring Art Festival.

1. Alex Lamas creating story board/script for Temple of the Golden Skull.
2. Elizabeth Hall applying make-up on the hero Nick Striker (Demian Lichtenstein).
3. Director Alex Lamas blocking a shot.
4. Production manager Elizabeth Hall, also serving as audio person during the shack scene.
5. Filming a scene, on location in Westchester.
6. Elizabeth Hall preparing splicing tape for editing, during post production.

Special Effects Makeup by Louis Dela Fuente & Darin Roberts

Construction of a Decayed Head

1. Foam pieces are attached to plastic skull to form shoulders.
2. The Skull is airbrushed to simulate age.
3. Clay is applied to create muscle tissue.
4. Liquid Latex is brushed on.
5. Tissue dipped in latex makes wrinkled skin.
6. Layers are built up to simulate rotten flesh.
7. Head is airbrushed with latex and acrylics to achieve realism.
8. Finally stringy hair is applied.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Special Effects Make Up

Feature movies including Halloween, Friday the 13th, Creepshow, and Michael Jackson's Video Thriller rely on many special make up effects, illusions like the transformation of humans to monsters and other gory creatures. These illusions are usually accomplished by mask, prosthetic pieces, and articulated false body parts. Darin Roberts and Luis de la Fuente explain their face casting procedure, as well as the process of making a head & shoulder dummy of a decayed zombie.

1. A willing subject is chosen.
2. Bald cap protects subject's hair
3. Alginate is put on face, nostrils are left open for breathing
4. Plaster bandages form mother-mold
5. Alginate and mother mold are removed in one piece.
6. Liquid plaster is poured into negative mold.
7. When plaster is set, molds are separated, yielding a positive cast.
8. Clay is sculpted over life-plaster cast.
9. Example of negative mold and final product.
10. Luis de la Fuente and some of his creations.
11. Most creatures in movies are first made in clay.

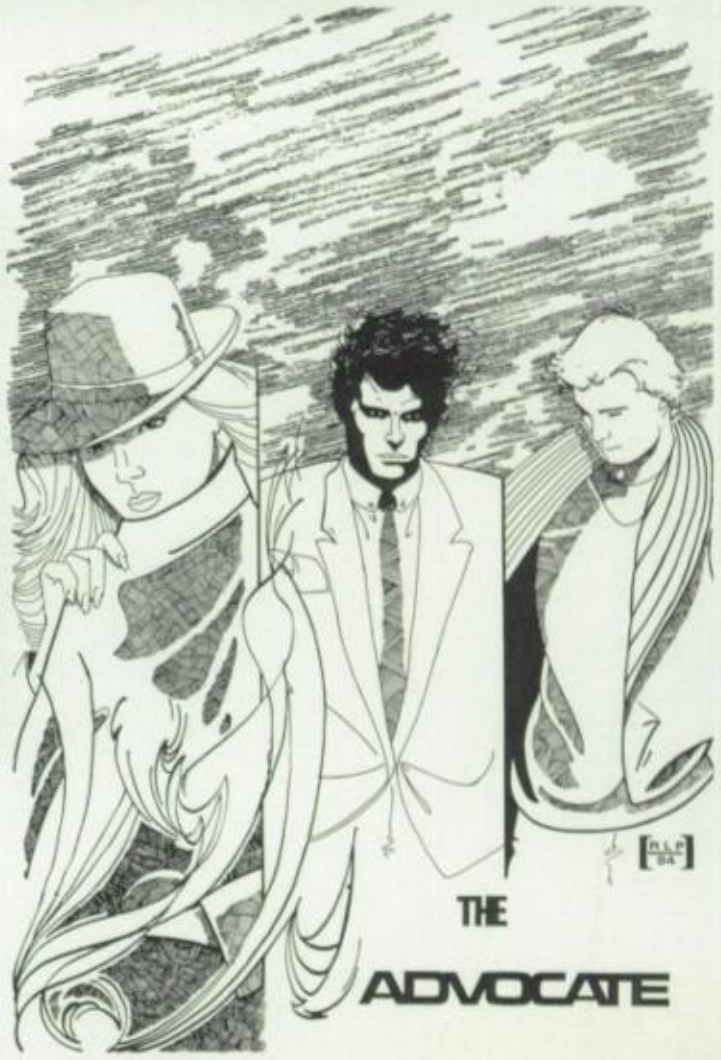
Besides producing programs for school, students in this year's media class have created a variety of independent films.

This past summer, Sean Fagan produced a half-hour movie entitled "Manhunt" with a small group of friends. At a cost of approximately four hundred dollars, "Manhunt" was a study in the dangers of violent games.

In the fall, Sean teamed up with classmate Demian Lichtenstein to make another half-hour film, "Memories Kill". Employing skills and techniques learned while at Art and Design, the two completed "Memories Kill" in only a month-and-a-half. This film was a strange, almost experimental, drama about a young man who finds himself developing uncontrollable mental powers.

Sean and Demian submitted "Memories Kill" as part of their portfolio for the School of Visual Arts Four-year Scholarship and were finalists in the competition.

Demian and Sean are now finishing a third film, also half-an-hour, called "The Advocate." A solo production of Sean's, "God Save The Children," will be shot and edited by graduation.



ADVERTISING LAYOUT

Layout-comp rendering remains an important skill for the graphic designer. It permits a preview of the ad before it is produced.

Executed in pencil, ink, wash or marker, the comp may be used in tests, for estimates and for legal clearance, while leaving options for various forms of finishing — photography, illustration typography and mechanical assembly.

Gloria Topper,
Teacher of Studio Skills

Phillip C. Johnson

Nicole S. Jimenez

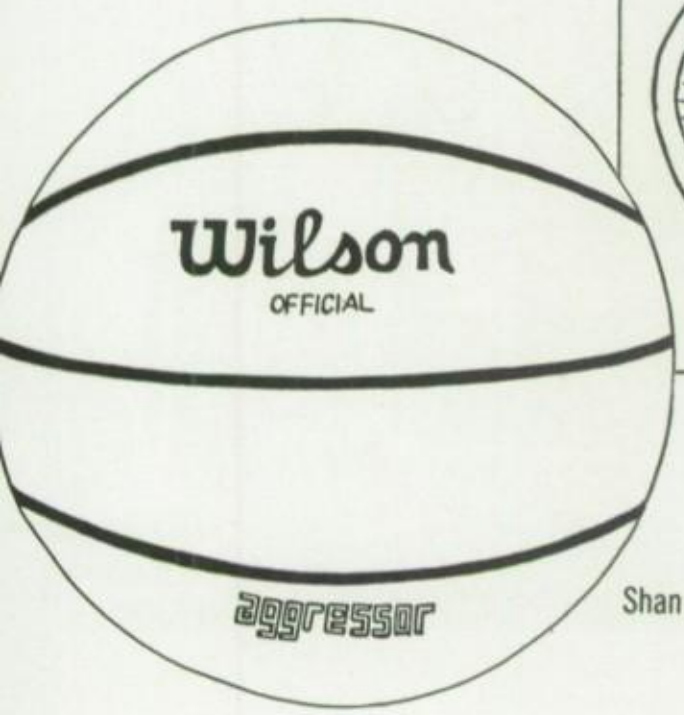
...GO FOR THE GOLD

Winning is Fun

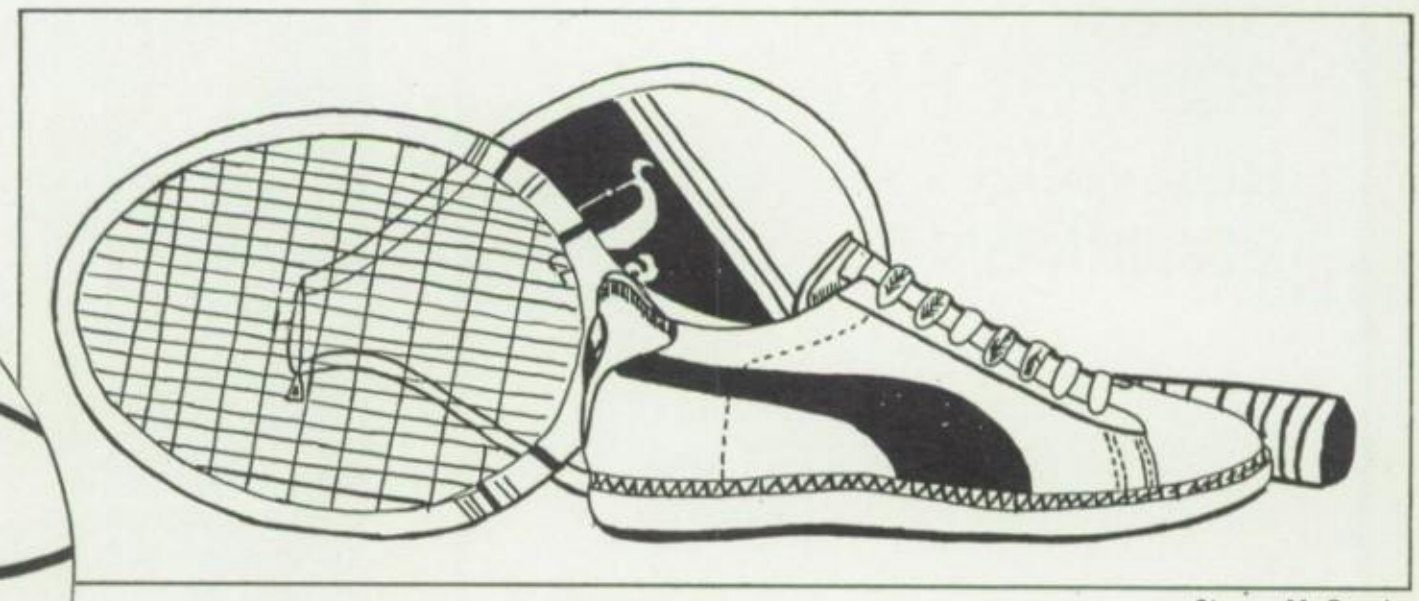
Luis E. Alvarez

Adrienne M. Syphrett

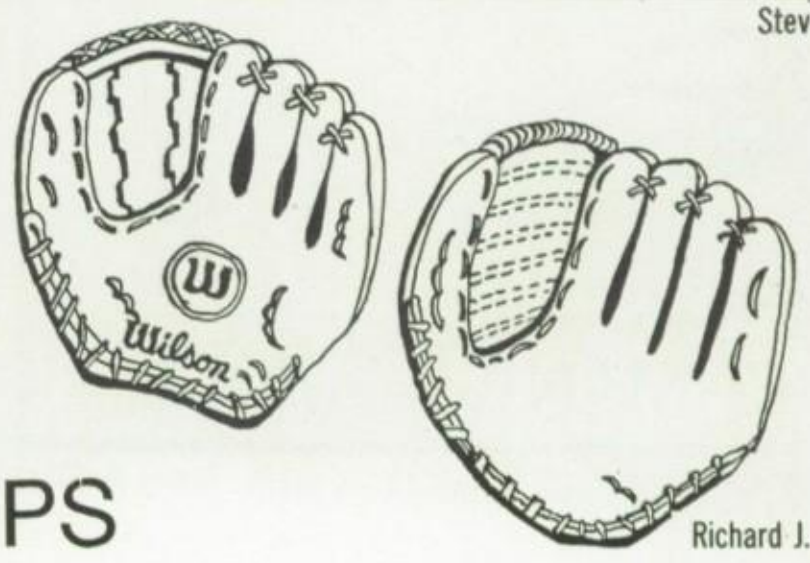
Wayne B. Peart



Shan Nay Leung



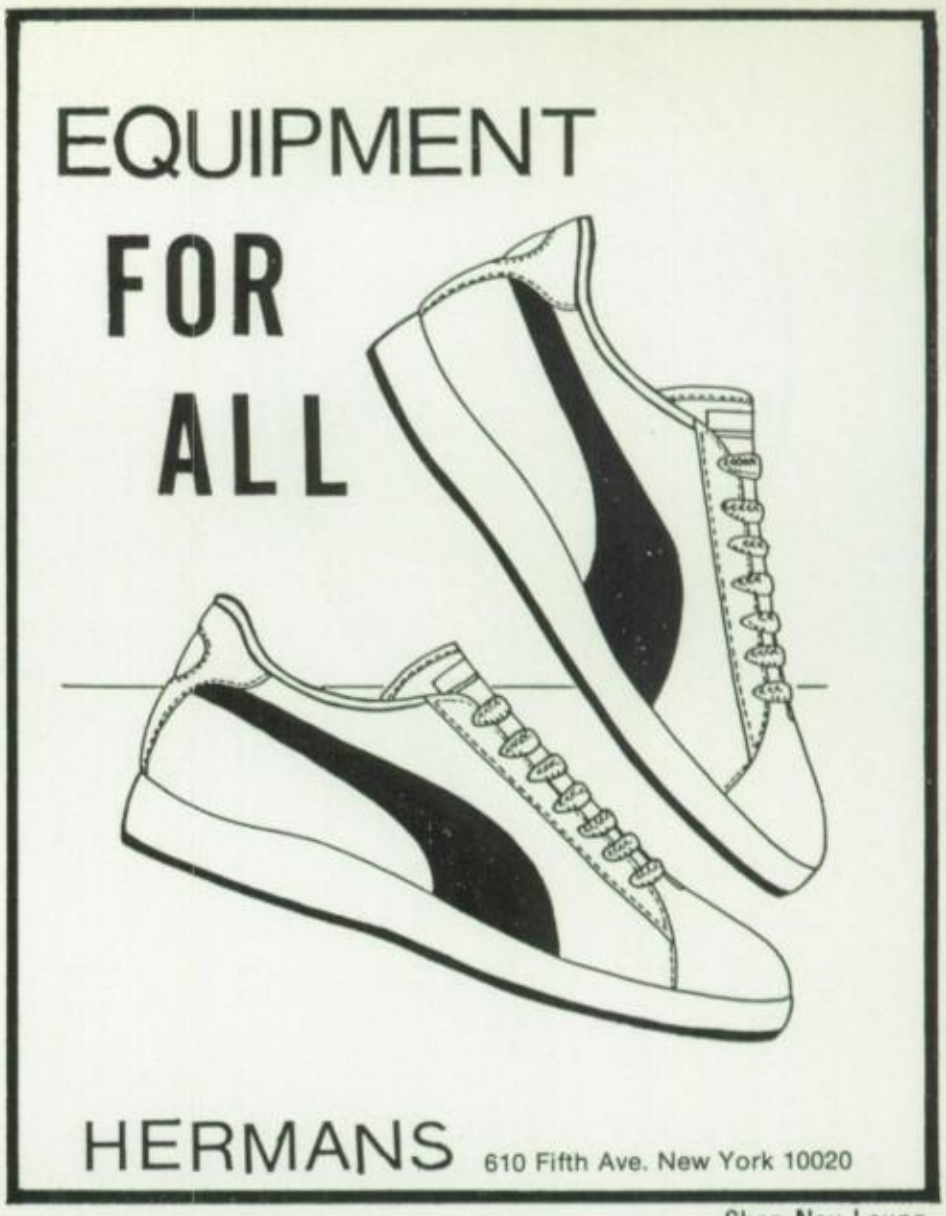
Steven M. Raggi



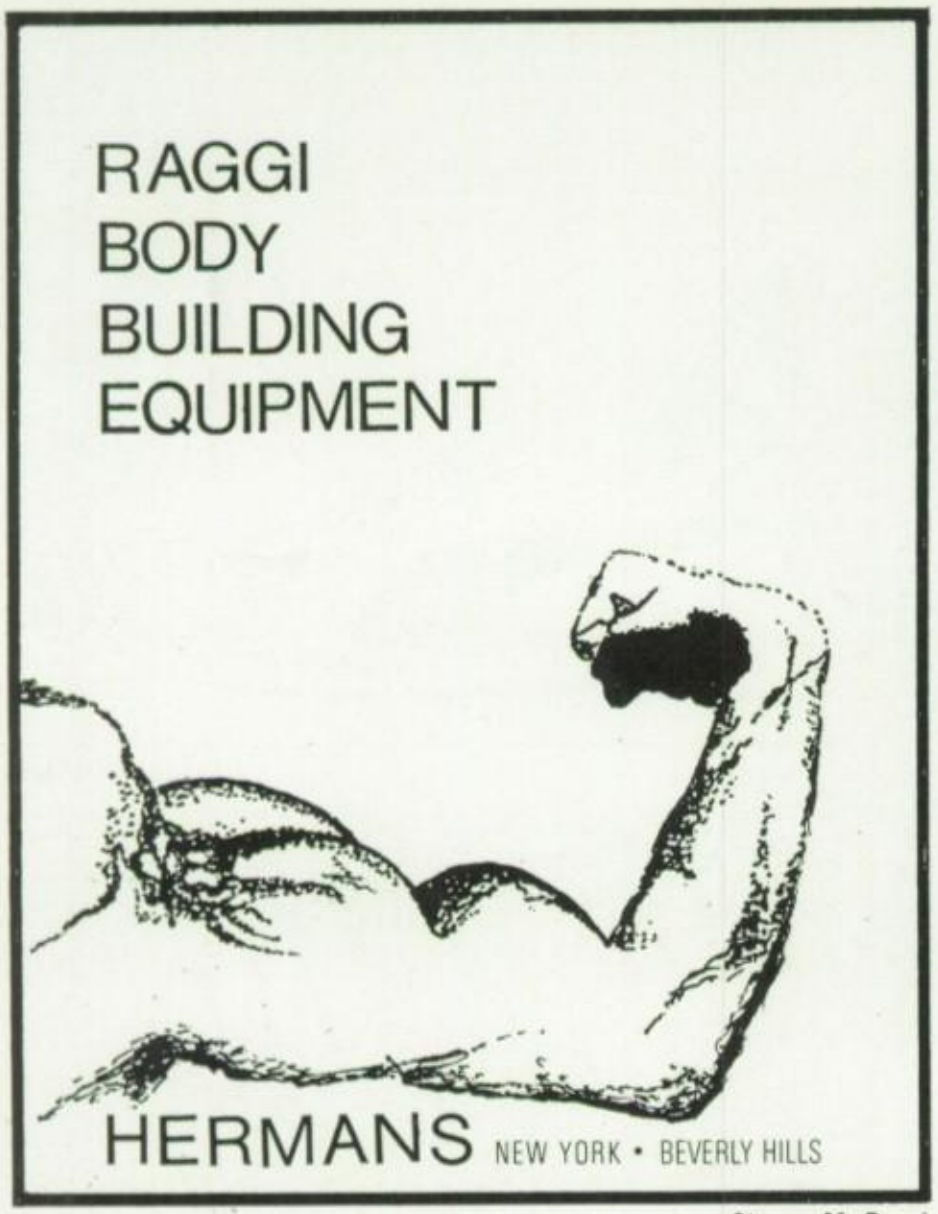
Richard J. DeMonico

WITH THE A&D CHAMPS

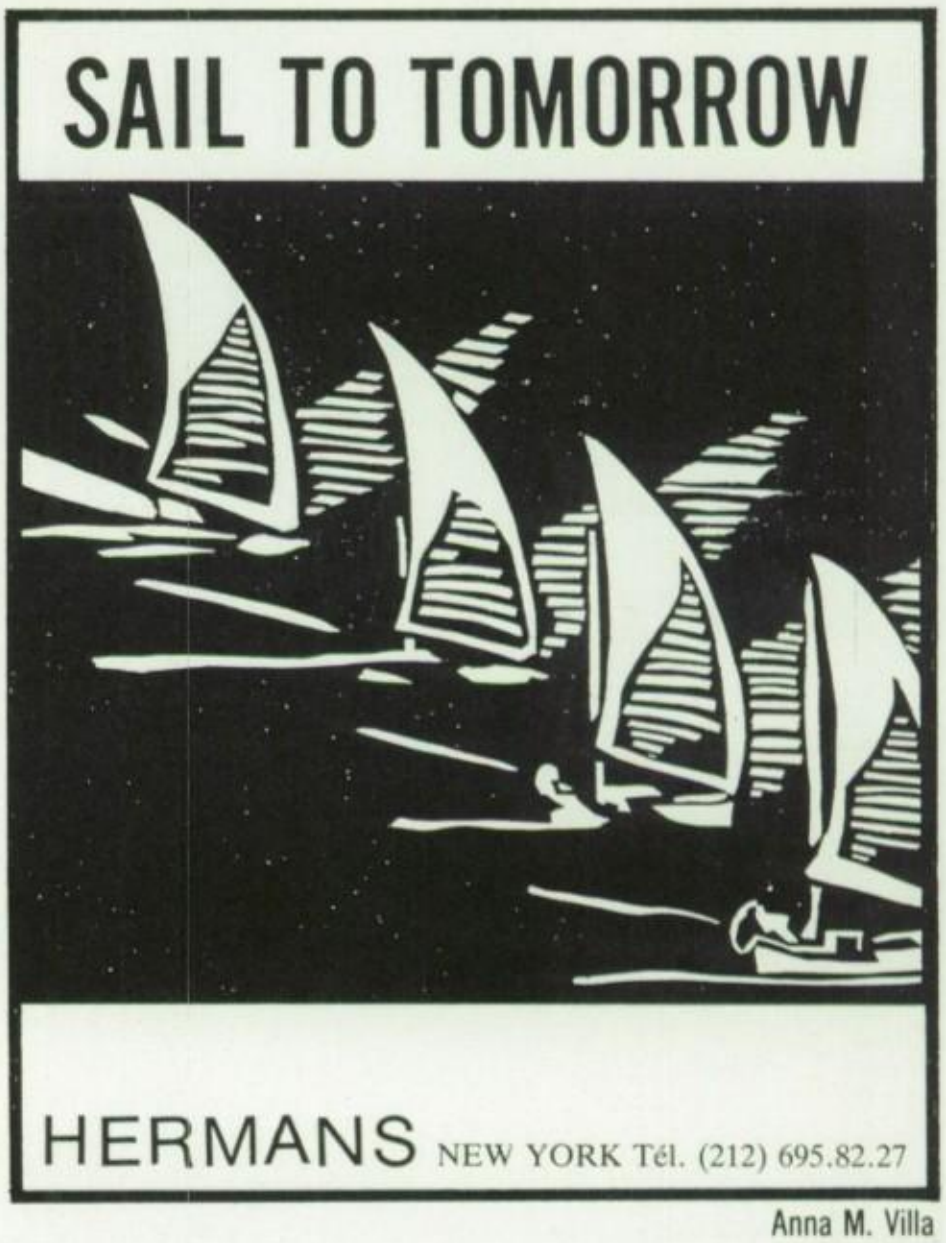
Dorca Quezada



Shan Nay Leung



Steven M. Raggi



Anna M. Villa

Creative Writing

Dolores Hernandez

Olympic gold, what are its offerings? The pluses include: self-discipline, camaraderie, physical conditioning, the testing of ability, the displaying of talent, recognition, and, for the few, fame. There are also minuses: the pain of loss, disappointment, embarrassment, the distortion of self-image, the limiting of perspective and, even if successful, the difficult readjustment to life once the game is over.

In any case, the question arises as to how all of this is applicable to this class of '84. When one thinks of athletic prowess, the High School of Art and Design doesn't immediately, or even remotely, come to mind. The answer lies in the parallels to be found between these two modes of achievement. For aren't the positives and the negatives of the ancient Olympic physical ideal an integral part of our modern artistic spirit as well?

And it is this spirit and these ideals which are rendered in the pages that follow. The images created, ranging from a Bronx ball field to Pirgi, a Greek village, are splashed on a broad emotional canvas. Both the victorious "It's my moment!" and the vanquished "losing" are balanced against each other. But the overriding tone, even with the realistic incorporation of the negatives involved, is summed up by the title of Jose Santiago's piece — "GO FOR IT"

John Browne
Teacher of English

The First Victory

I knew I'd have an edge when they gaped at my height and asked me my weight. Concern and not a little fear was written on their faces as I replied "a hundred and forty". However, I was feeling a little nervous myself. This judo tournament was my first, and, although I was among the best on the Berkeley team, I had little idea of what to expect here.

We were one of five private schools competing in the tournament, and I, who had just turned thirteen, was looking for someone a little more challenging than my brother as an opponent (Everyone else on our team was 5'4" or shorter; I was 6'1").

The initial reactions of the other teams heartened me, though, and I wondered about what they must be thinking. Sentences like "Jesus, a thirty foot giant!" and "Thank God he's too big for my weight class" flitted through my mind as we surrounded the center mat and bowed in unison. As we sat down, I pushed the idea of an easy victory from my thoughts; it was quickly replaced by simple nervousness. A pair of boys came out first, each about five feet tall and neither from our team. They bowed, fell to, and in twelve seconds one of them executed a near perfect Tsuri Komi Goshi (Drawing hip throw) on the other. The thrower dropped on his opponent, got him in a neck hold, and waited. In another ten seconds the Sensei's right arm shot up (Sensei means "teacher"; in this case also acting as referee), and she exclaimed "Ipon!" (Full point). The match was over.

After the two had bowed out and returned to the sidelines, my name was called. "Damn, so soon!" Fear gripped my heart for a few seconds as my super-ego struggled to regain control. I rose slowly, summoning to the fore the feelings of confidence I had had earlier. "You're bigger than they are," I thought to myself. "You have a psychological advantage; they're afraid of you." That last thought struck me as absurd, for I knew that I was just as jittery as my opponent was likely to be. As I walked over to the black strip of tape, which marked my starting place, my foeman rose as his name was called.

He was a light-skinned black kid, about five-foot seven with an average build for his age. He wore a yellow belt with his cotton gi (tunic), the same rank as my own. As he stepped up to the other tape mark, I glanced at his eyes and saw the same expression I had noticed earlier on the other faces. "Good", I thought, as my courage began to reassert itself. At a nod from the Sensei, we turned and bowed to her in unison. "Hail Caesar! Those about to die salute thee!" Then we bowed to each other. I had the briefest mental picture of myself pulling the old James Bond trick, lashing out with my foot at his bowed head. That was banished by the Sensei's cry of "Hajimeii!" (Begin!)

My heart beat like a triphammer as I assumed an attack stance, my opponent doing likewise. We circled warily like boxers for about eight seconds, at a distance of six feet or so. Then, in a split second decision, I lunged forward and seized a standard grip on his gi. He made no move to attack, but only applied his own grip on me. My right leg darted between his, and then struck at the back of his left leg. I didn't notice at the time, but I had not picked the correct leg to reap. As it was, the attack only half-worked, and he went down on his knees. We both let go, and he got up unsteadily.

My confidence skyrocketed. Despite my sloppy attack, I'd almost got him! One more time and I'd have him on the mat. My teammates cheered as I renewed the attack. I gripped him again and felt so little resistance that I knew his morale must have broken. I felt a twinge of pity; it must have been his first tournament match, too. But, such is life!

This time, my right leg swept his legs out from under him in an Okuri Ashi Hari (Sweeping ankle throw). He crashed to the mat on his side, and I dropped on top of him, slithering into a Kese Gatame (Scarf hold). My right arm went around his neck quickly and my left held his right arm to my chest. I saw the Sensei's hand rise as she called out a half point. He struggled to escape, but I tightened my grip unmercifully, wanting to be sure of victory. After fifteen seconds I was awarded another quarter point. Then he began to struggle wildly like a hooked fish, but after a few seconds he ceased to stir, apparently realizing that resistance was useless. Sure enough, in another ten seconds the Sensei's arm shot up. "Ipon!"

Overwhelmed, I relaxed my grip and regarded my opponent. His eyes were red and his face was pale. With a whisper of "Sorry", undetected by the Sensei, I returned to my spot at the tape. I bowed low to my vanquished foe and returned to my spot at the tape. I bowed low to my vanquished foe and returned to a cheering sideline.

My honor was intact, my confidence was fulfilled, and my spirit ready to fight again another day.

James Bruce

Solitary Tear

A solitary tear flows in an
Unhurried descent down
My cheek,
Yet I do not know the reason
For its existence.
I am a happy person,
And some say I should consider
Myself lucky.
But you don't know the despair
That has gone on within this mind
For many years.
Fear of being unloved
And terror of lost friendships.
Worry not, for already my hand
Has risen to brush away the
One
Lonesome
Unloved . . .
Tear.

Nicole Jimenez

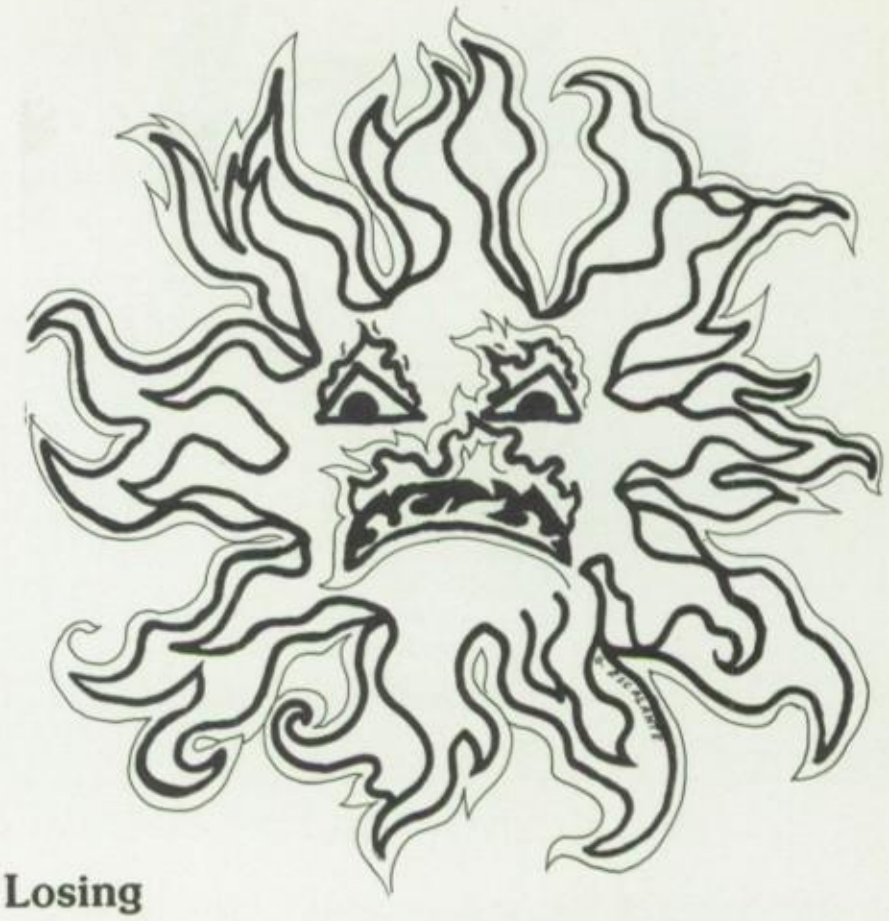
A Thousand Jasmines

As I held a thousand jasmines
In the palm of my hands,
My soul was intoxicated
By wild wood like Chinese incense
That clung to the air
As if their lives
depended on it.

Lifted
Was the darkness that once
Lay dormant within my soul.

A spirit
With the light of hope
Overcame the dark
And brought order to the chaos
That held me prisoner.

DOR



Losing

It was an 85 degree day. The netball court was steaming. I felt the asphalt under me sink a bit as I walked across to get to my locker room. There were going to be two games played today. Out by the court all the spectators had arrived. I sat, slowly tying my laces, thinking.

The whistle blew, and the ball went up into the air. As defense, I immediately ran to my opponent's side, staying with her all the way. I continuously ran up and down the court, feeling the sun warm the sweat beading on my forehead. Half an hour later it was over. We had lost, but only by one point. It didn't matter too much anyhow; I only wondered how I would make it through the second game. There was a break but only long enough for two oranges. I wished I didn't have to return to the court, but, for myself and the team, I did.

Slowly, we pulled our bodies back into the piercing sun and resumed our respective places.

The whistle blew and our eyes awakened to the call. I remember the second game as though it was yesterday. Jumping to intercept the ball from my opponent's arm, my leg muscles struggled like elastic bands with no spring. I tried to get energy from within, but it just wasn't there. My body ached with every single step or movement. The team was dying out. I decided to no longer fight for the team but for myself, pushing to the limit, striving on pride, ignoring my body's messages.

The whistle blew. It was over. There was no energy or desire to applaud the other side. I barely grasped the other captain's sticky palms.

Leaving the crowd, I staggered into the cool school, down the hall to the water fountain. There was a line, so the library door held me up. Suddenly . . . Everything went black.

Jacquiann Lawton

Louis A. Mazariego

Milton Glaser: A Lifetime of Excellence

As Ms. Eva Bruck, executive secretary to designer Milton Glaser, ushered me into Milton Glaser Inc., I couldn't believe my good fortune. I had managed to get an interview with a man who is at the pinnacle of the world of design. Art director, illustrator, humanist, philosopher, gourmet, and, recently, interior designer and architectural planner, Milton Glaser is truly a guiding light for aspiring designers. His talent and flexibility have produced many of the "greatest hits" of commercial design: the insignia for the "I Love New York" campaign, the revolutionary format of *New York* Magazine, the redesign of graphics, packaging, and interiors of more than 500 Grand Union Food Markets.

Milton Glaser's satisfaction in being "useful" dates from his childhood. He was born on June 26, 1929 in N.Y.C. Rheumatic fever at the age of ten resulted in complete confinement for a year, which now he recalls as "forced introspection." He soon discovered the only thing that entertained him was a big wooden board and pounds of clay. Encouraged in his pursuit of art by his family, Milton Glaser began studying in a formal way at the age of thirteen with Moses Soyer, right on 15th Street and Fifth Avenue. Then he attended the High School of Music and Art, Cooper Union, and upon graduation, received a Fulbright grant to study etching in Bologna, Italy. There he continued to refine the distinction between art and illustration — and he also found a love of food that, if he had it all to do over again, he says, he might have become a cook.

The Fulbright enabled him to study with a man who had a very significant influence on him — Giorgio Morandi. "He was more an influence on me as a man than he was as a painter or teacher." In retrospect, Milton Glaser sees Giorgio Morandi as a man who had a serious view of what his life was about, wanted only to paint and was immune to the ideas of success or financial reward; and as such, really represented the best of what "the human species can become." The effect on Glaser was two-fold: he never became grandiose or arrogant about his talent; and "In a technical way," he reminisces, "my work in etching in general has affected the way I draw and see tonality."

Returning from Italy, he founded Push Pin Studios in 1954 with the collaboration of Seymour Chwast and Eddie Sorel. Even though the partners were working at night in other jobs, they opened the studio officially in a loft building on 13th Street. After several years, they started earning enough money so that they could give up the "other jobs" and work during the day at Push Pin. In another ten years, they became visible and successful enough to make it a real business. Mr. Glaser attributes the studio's great success to various factors: first, the benefits of working "in community, where other people shared your ideas" and the "vitality that you get from working together." As Glaser puts it, "We seemed to have a point of view that became **useful** to people."

Nevertheless, perseverance was a crucial factor that kept the Push Pin troops in the pursuit of their vision, characterized by "art school idealism" and a willingness to draw on sources as diverse as Renaissance art and modern industrial design. As Glaser sums it up, "The Graphics Design Industry was perhaps in some ways difficult and competitive, but it wasn't enough to discourage us."

By 1967, Milton Glaser was at the apex of his profession, designing everything from book jackets to the famous Bob Dylan poster, a 1966 giveaway that is now a $300 collectible. Then *New York* Magazine came along and made design history. As Gertrude Snyder wrote in an article for *Graphis*, "*New York* Magazine was the password for New Yorkers who yearned for the biggest and most at least cost . . . it spoke New Yorkese to its passionate purchasers."

Now Milton Glaser — in his belief that art is not a single mode — has focused on another area, what he refers to as the "physical" arts in conjunction with industrial as well as graphic design. It began with a children's store, ChildCraft, and has culminated in a project dear to his heart and to his stomach as well — redesigning the Grand Union supermarket chain in the United States, from architecture to interior planning, promotional material, advertising, packaging, logo, and finally, product development.

As a designer, Milton Glaser considers himself as someone who "responds to problems"; in fact, most of his work has come out of specific problems. Asked if other designers "water down" their solutions as long as their clients are happy, he says, "Certainly, when you're in design work you always have to respond to the needs and criteria of your clients."

From the interview I extracted a piece of advice that has long since stayed in my mind. "It's nonsensical for students to worry about style before they're thirty, because usually young artists don't have very much to say until they get to middle life. Style comes about as a natural process of learning your craft. It does not exist as something that is an object that you can identify too early."

On the issue of success, Mr. Glaser kindly listed three prerequisites: "Intelligence, persistence, and flexibility."

Louis A. Mazariego

Donald C. Hudson

Dealing With Competition

Before I came to this school in the tenth grade, I had convinced myself that I was the best in art, and that there couldn't possibly be any competition for me. All my life, in previous schools, I was the best and that was all there was to it. There was no one around to compete with me, or so I thought.

I came to this school with a pencil and a sketchbook in hand, prepared to display my unique artistic skills. When I had finished the opening project in my commercial art class, I got up to walk around the room to see what my "competition" would be like. I was confident there wouldn't be any.

I then experienced what was up to that time the biggest letdown of my life. It was like nothing I had ever seen before. Was it really possible that someone could draw better than I? My eyes were opened to all the student work that was far better than mine.

I went back to my seat and tried to draw but nothing but an insignificant spot of graphite came out. Nothing. For the rest of the year I walked around in a state of depression, hating every piece of artwork I did. I failed photography and soon my depression began to affect my academic schoolwork. Sometimes I wished I had never come to this school. I would stare at my past artwork from junior high school in a daze and moan about how I couldn't do stuff like that now if I tried. Was I really the same person I had been only a year ago in junior high?

The next year I was programmed for painting. I started from the beginning, not knowing anything, and I am still learning something new every day. The one major thing I have learned is to compete on my own level, not someone else's. I try to do my very best, to achieve the highest possible standard that I can.

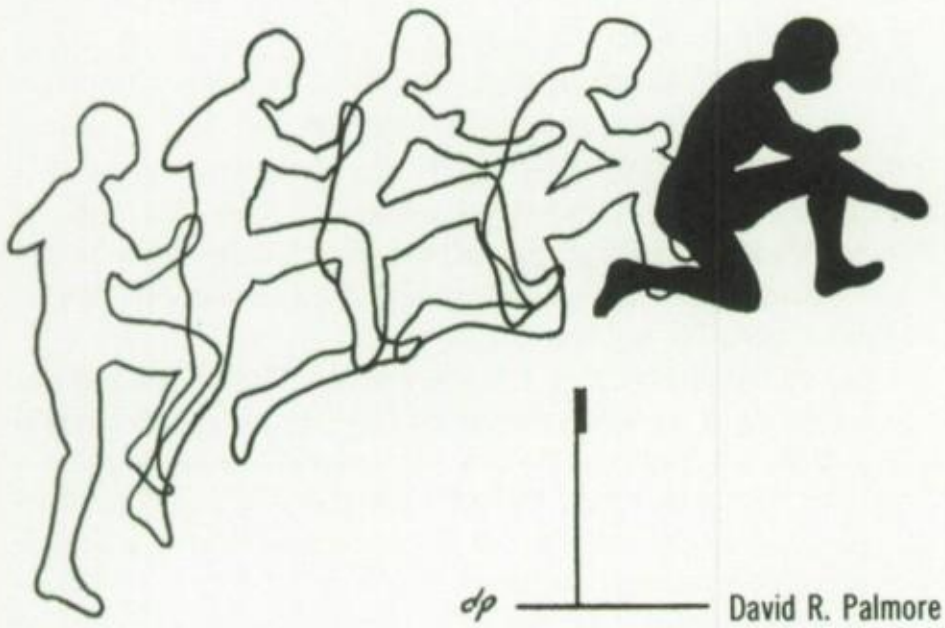
Now I enjoy working with art again. There are days that I stumble, and there always will be, but I have to pick myself up and dust myself off. I'll survive. Like a wounded bird, my wings healed in time and now I'm ready to fly again.

Shari Schneider

On Your Mark

On your mark.
Are my feet right?
Legs straight
Head up.
Get set.
What would happen if
I couldn't get a good start?
Trip
Fall
Embarrassment
No!
Think Positive, girl.
Bang . . .
Ahh
Push Step
Rush Step
Go, girl, Go.
Concentrate
Keep in step.
Deep breath.
Faster
Must go faster
Stride Stride
Faster Faster
Who's beside me?
Stay in front.
Faster Faster
Stronger Stronger
I can see the line
Don't
Slow
Down!
It's coming
Closer
Closer
The white ribbon
Contact.

Courtney Brown



The Olymphic Experience

Blaring, cheering trumpets
Screaming out your name, your country.

You are U. S. A.
You are U. S. S. R.
You are Great Britain, Switzerland, Japan
You are the chosen few!

Cheering, blaring crowds
Nothing can be deciphered.

Athletes marching
Like soldiers on horses
To the beat,
Joyful, exalted, fierce and proud.

Years of training,
One chance offered as proof.

Bodies glisten with sweat
Enchanted
With gold, silver
And bronze.

Was it real?
Only echoes remain,

Singing out in rhythm:
You are our champions
You are our champions
You are our champions!

DOR

A Loser

From the distance
we can hear the thunder,
the thunder of triumph.
So clear, so loud the triumph . . .

I would have been too glad
had I just won it.
I would have cried with joy
had I just won it.
But I should have known . . .

Once I asked my grandmother . . .
Why?
"Because you are a girl, of course," she said
through her lifeless lips.
"Because we give and give until we are empty,
until there is nothing left but memories of giving."

"Oh," said I.
And I wondered and wondered,
and wondered,
Why?

Tae Hui Kim

Profile

I sat with my eyes glued to a rerun of "Hitchcock Theater". I admired the double-chinned outline of my favorite director when suddenly wild images invaded my mind. During a commercial break his rotund silhouette invaded my dream-like state and we were one.

It was 4 o'clock in the morning and I was rushing to be somewhere. Where? I did not know. I muttered nonsensically about a script and some actors. What script? What actors? As I passed by the full length mirror near my bed, I saw what had happened. I stood in awe and disbelief. No longer was my body graced with feminine attributes. Instead, it was ladened with a double-chip, a somewhat balding scalp and a potbelly that hung sloppily over my pinstripe pajamas. I didn't stare for long as an overriding need to rush to the studio dragged me away.

My closet was transformed into a huge dressing room stocked with black and brown suits. I quickly changed my clothes and combed whatever was left of my hair. Before leaving my apartment — now my mansion — I craddled the script to "Rear Window" in my arms. I knew now what my fate would be.

James Stewart and Grace Kelly awaited my entrance at Studio 6 on the tremendous lot of 20th Century Fox. My blood raced and my heart skipped a beat. The lot was my home and the camera my friend. I positioned my actors according to roles that I must have made the night before. I was the King. I could feel the power that my presence projected.

Shot after shot I yelled Action and Cut. This was my life — my love. I couldn't eat, drink or sleep. The movie lot became my home. Hours of rehearsals, editing sessions, and screenings passed before my eyes. The camera and I became old friends. I maneuvered it gently, guiding it steadily, to fulfill my every wish. High angles, low angles, closeups — anything I asked of it, it did.

But suddenly my vision began to fade. I could no longer command the camera. My voice was no longer garbled and my figure was no longer stout. My dream was fading; my year was up. I focused on the last scenes of the ½ hour Hitchcock thriller on television. The two figures stood side by side. Their eyes met and the low angle shot told of the impending doom. He raised his steady hand as the music grew louder. The knife pierced the victim's heart and the scream filled the room. The music came to an end as cymbals crashed violently. Then he appeared. His rotund profile stalked the set — he turned and muttered "Good Evening" as I mumbled the same.

We were no longer one — my dreams came to an end. But the imaginary year spent directing "Rear Window" proved to be the most valuable experience of my life. I could actually feel Hitchcock's wild energy as a mastermind of the macabre. The way he handled his actors and maneuvered the camera will remain with me. Maybe one day I too will be able to produce masterpieces like "The Birds", "Psycho", and "Rear Window". For a year — in my dreams — I was the master; for now, that's all that matters.

Gina Fucci

Go For It

On to the tryouts we went, Jimmy and I, excited and anxious to start the new baseball season. Jimmy was anxious to tryout for the pitching spot. In fact, he was practicing on his curve all winter long. I, on the other hand, practiced more on batting than anything; I have to admit that I became pretty good.

Jimmy and I often argued about what was more important in baseball, pitching or batting. We played against each other on Saturdays and practiced for the beginning of the season. He would strike me out sometimes, and other times I would hit some shots, but we had fun competing. He would always tell me that he was going to strike me out or burn me with his curve, and I would always answer him by saying, "Go for it!"

At the tryouts players were chosen for their teams. Unfortunately Jimmy and I were separated. The season was a long and a tough one. It came down to the playoffs to see who was going on to play the World Series against the Bronx Bombers. It was a game between Jimmy's team, the Reds, and my team, the Raiders.

Long before the game started I was thinking about the possibilities of our team winning and how I would feel if we didn't. I knew that similar thoughts were going through Jimmy's head, too. All that I knew was, that whatever the outcome, I was going to have fun.

The game was tight down to the last inning. Jimmy was pitching a super game, and he had eleven strikeouts to prove it. In fact, he had struck me out twice and kept me hitless the whole eight innings we played. My team now was down to its last out. There was a man on first, two out, and I was the batter.

When I stepped up to the plate, I had one thing on my mind, beating Jimmy's best pitch. Being a fastball hitter made it difficult, but I had an advantage, I knew how Jimmy threw his curve. The count went to one ball and two strikes as I twice fouled off his fastball. When he set up to throw his next pitch, I had curve ball on my mind. I concentrated and sure enough Jim threw it. I caught it just as it started to break across the plate. With the help of my strong stride and solid swing I connected with a line drive. The ball cleared the left field fence, more than two hundred feet away. It was the longest shot I had ever hit off Jimmy!

As I trotted around the bases, I noticed a look of obvious pain and anguish on Jimmy's face. After my team's spontaneous celebration at home plate, I followed him off the field.

"Nice game, Jim. You were great." He turned and just looked at me with a half smile on his face. I reminded him that, no matter who won the game, we both gave a tremendous effort and that we had lots of fun. He looked at me and said, "Nice shot, but next time I'll burn you!"

I answered, "Go for it!"

Jose Santiago

My Goal

As a young girl, I lived most of my life in a small village called Pirgi. It was located on the slopes of a mountain on the Greek island Cephallonia. It was a beautiful site, ornamenting the horizon. The hardworking men who, with gnarled hands, toiled the soil of their land, gave life to this village.

In this beauty and serenity I grew up. Among these poor and decent people I was raised and became acquainted with love and kindness, which were to become foundations in my life. The small village was like a big happy family. Everyone helped each other in difficult times.

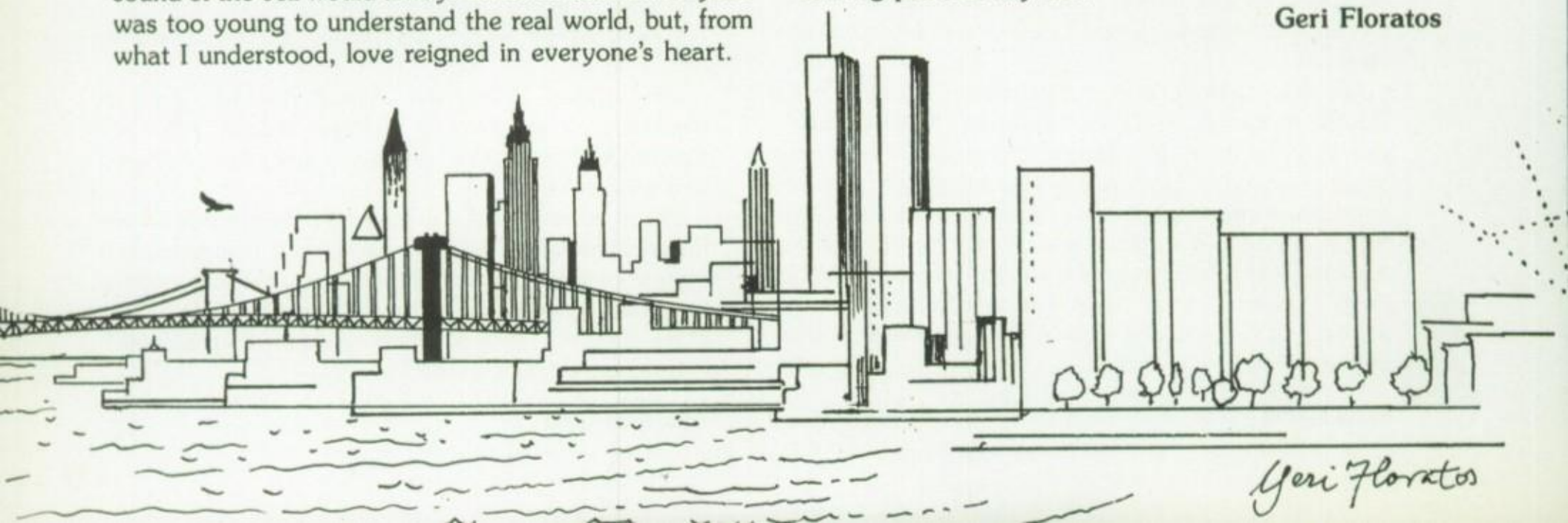
The small school at the end of the village was a treasure for every resident. I was five years old when my mother took me by the hand and brought me there. I was dressed in my blue uniform with a blue ribbon around my hair, and I was holding my red school bag. I was scared, but the friendly smile on the teacher's face gave me the strength to take her by the hand and enter. For six memorable, unforgettable years I went to this school. The old teacher with the strict expression educated us, and we learned and progressed. In the schoolyard I played with the other students; our laughter and screaming filled the whole village. Even the few trees were our friends, offering us their shade and coolness. The joyful sound of the bell would always invite us back in. Maybe I was too young to understand the real world, but, from what I understood, love reigned in everyone's heart.

Then one day the news came. I had to move to America. When I came to this foreign country, I realized that what I used to think of the world was only a pleasant dream. What I expected to find in America, a life like the one I had been living, did not exist. My life changed from one moment to the next. I found myself in a strange land. The people were strangers and I was a stranger in this foreign land. I was expecting to hear a familiar voice or grasp a friendly hand. But the only thing I heard was a language I couldn't understand and saw millions of people passing by me. I felt trapped like a little caged bird which did not have any feathers to fly. My freedom had been taken away from me. I lived in an apartment in a crowded city. As I opened the window I saw rows of buildings standing in front of me, instead of the snow-capped mountains.

Going back to school, I felt stronger again as I remembered why I had come to America, to have an education. Determined to achieve my goals I have been working hard in order to go back to Greece and teach the new generation in that little school I once attended.

I am very grateful to this country for giving me the opportunity to have an education, and for the joy I will feel in going back and teaching in the little school in the small village called Pirgi. In the school which was the starting point of my life.

Geri Floratos



Word's

A flow of words,
Through the sieve of thought,
Only those preferred
Are caught.
Words of significance
And grace
Or singing verses
Find their place.
And all at once,
The poem's chill
With warmth and radiance
They fill.

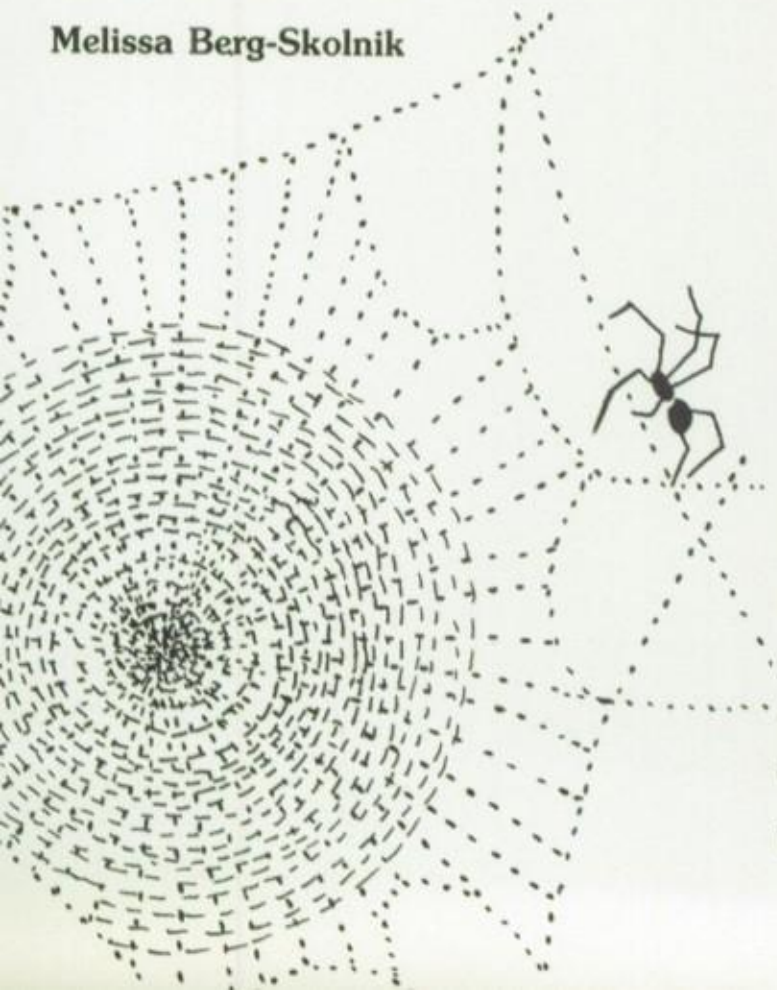
Nathan Mer

Luz C. Pagan

Spider's Web

a silken spider's web
crystallized with droplets of dew
patterns within patterns
each line separate
each line whole
intricate fabric
instinctively formed
no hesitation
memories of creatures before it
who strung the same net
and framed the same cast.
earliest childhood memories,
from the parent
instinctively
knows the child

Melissa Berg-Skolnik



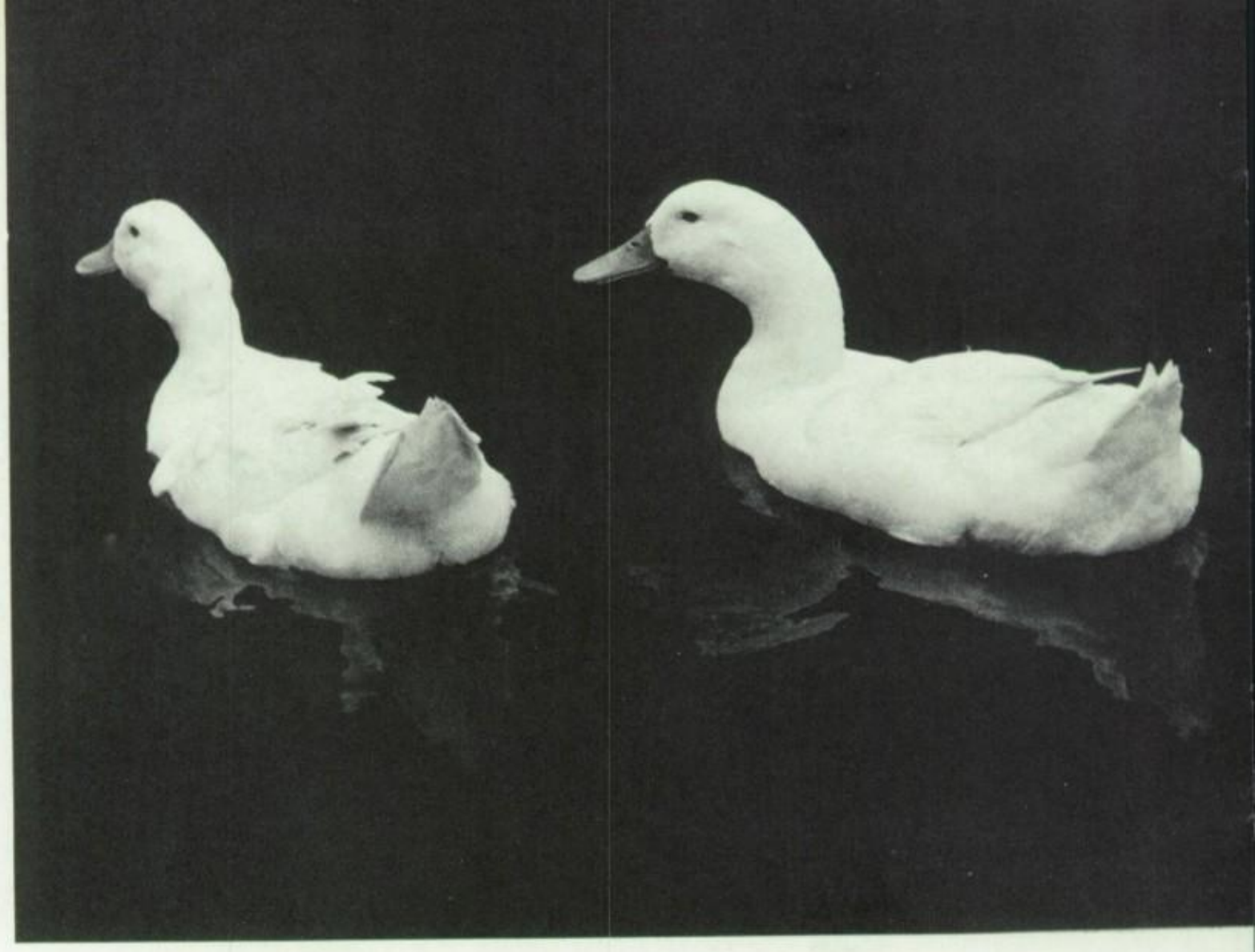
June 21, 1983

Memory of the day together: optimism. Laughing together,
yet aware that things have changed.
Tenderness: he holding her close for the first time.
She sure that he cares. He looking into her eyes seeing depth.
Gentleness: softly he kisses her goodbye, yet with certainty
that this was a beginning.
Waiting . . . waiting . . . No call from him.
His touch remains implanted in her mind. The sorrow stings,
for she feels that he might not care.
Days go by . . . She never found out.

Suspended Life on Glass

The noises on my sill, are not raindrops, which are tapping,
but my tears of Sorrow. Tears of hate. All the pain. Looking
outside of my window, it's dark. So so dark.
I try to rub the fog from the window, but it returns.
I'm scared for I'm locked in the world of darkness.
My room is my haven. I'm doomed of only breathing the air of night.
The shadows, in my room, are my companions.
Their black cloaks are my warmth and security.
Their screams at night sound like death. Can I get out of this misery?
I feel a chill in this room. Something touches me.
"It's time," says the cloaked figure. "But I don't want to go,"
I stammer. His laughter sends vibrations throughout the cold room.
There are no more raindrops on the sill,
but my last tears of life suspended on the glass.

Ingrid Castillo



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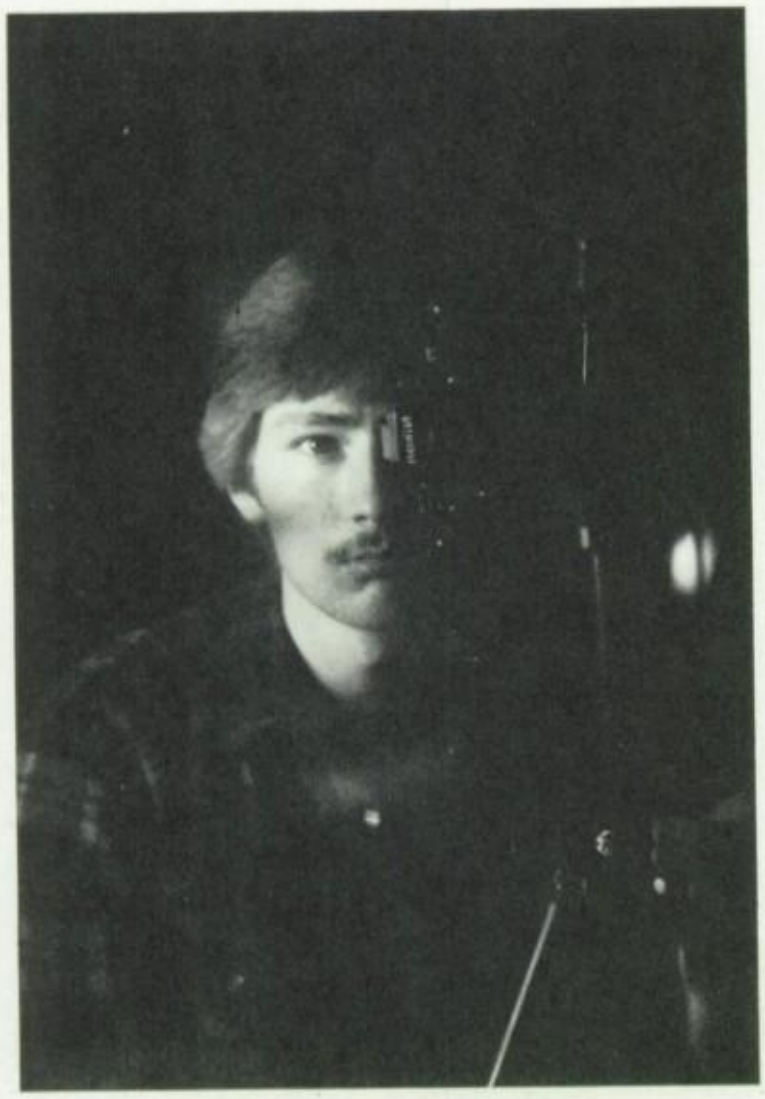

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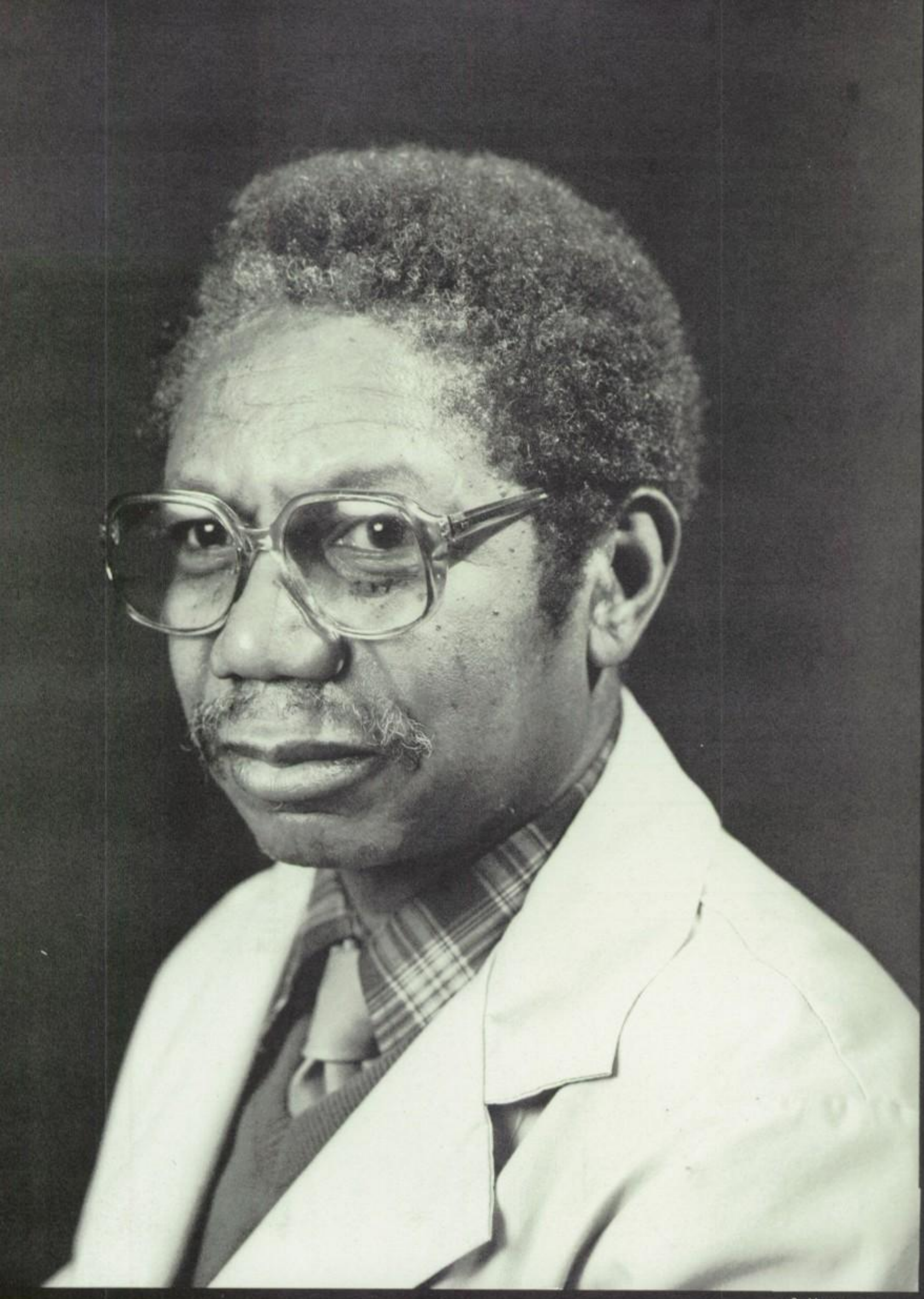

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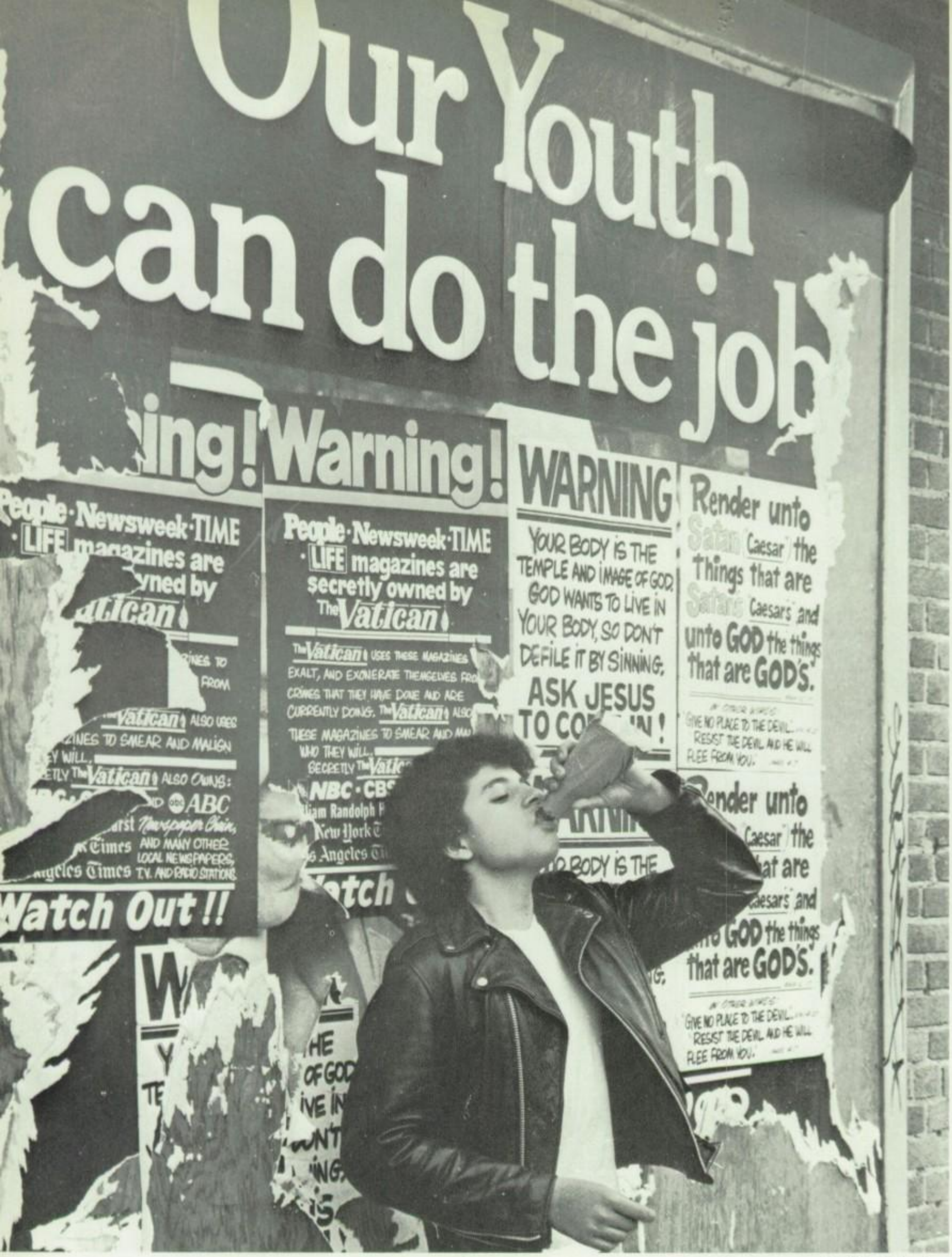

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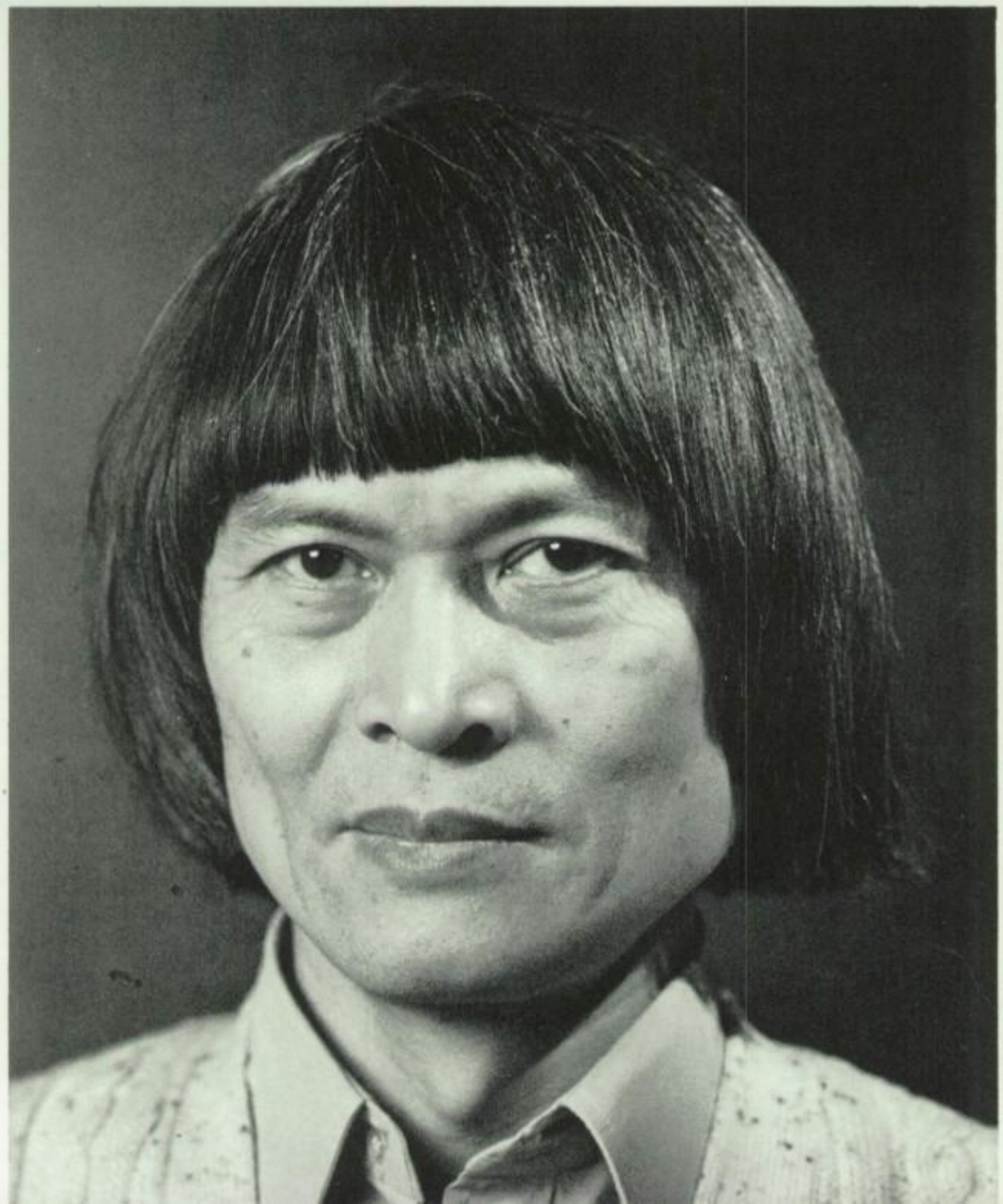

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NEW YORK CITY

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C.P.C. MAP NO. 500

Atlantic Ocean

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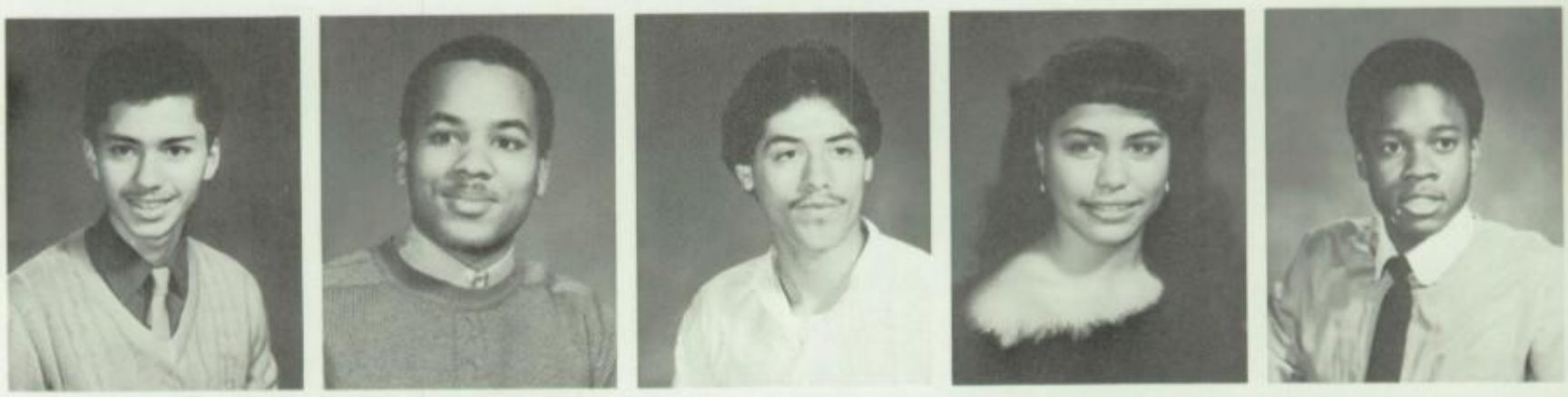

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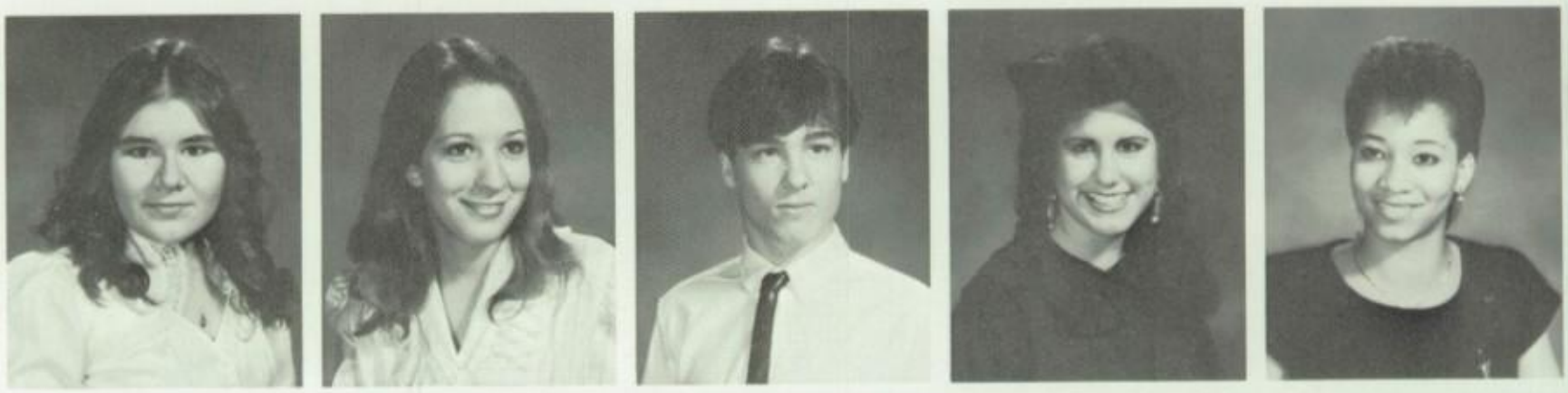

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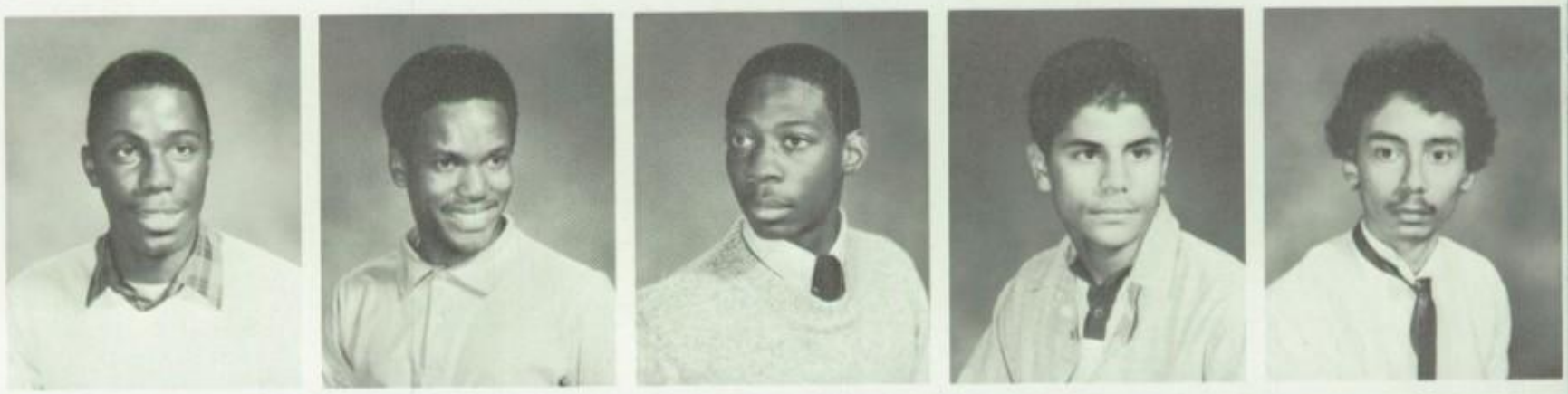

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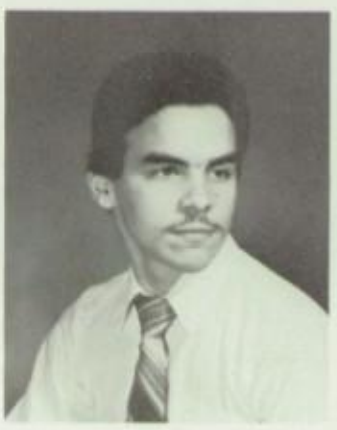

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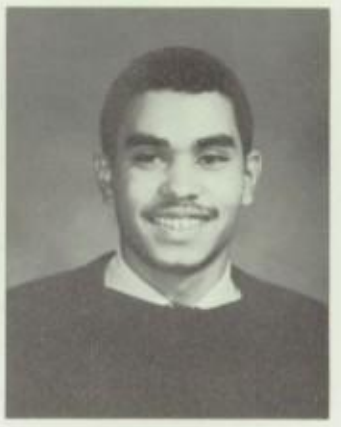

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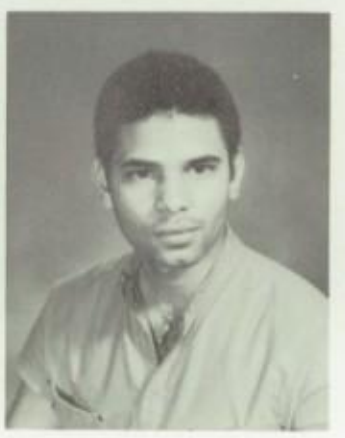

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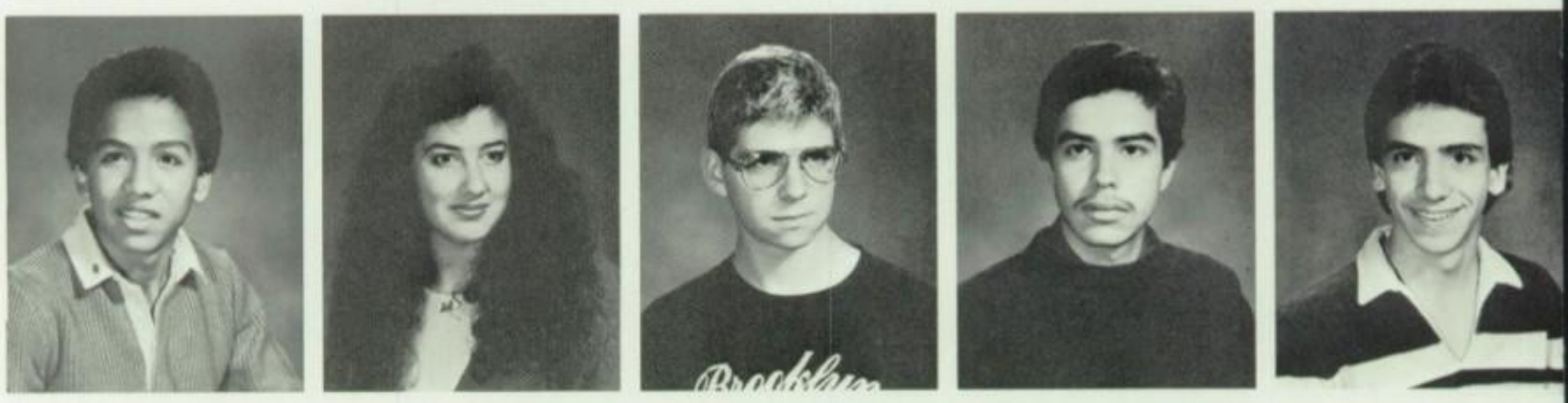

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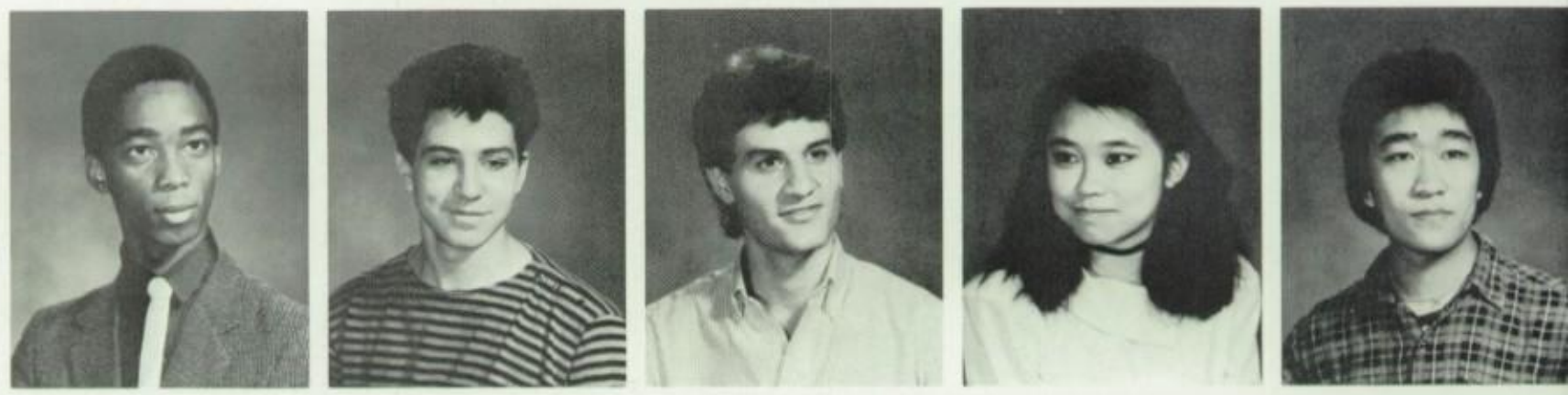

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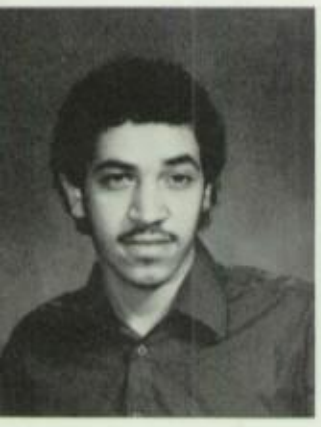

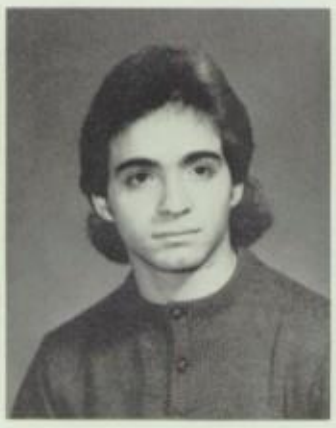

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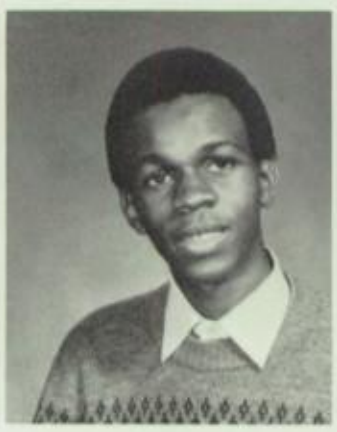

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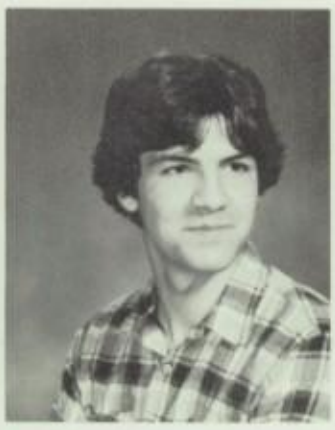

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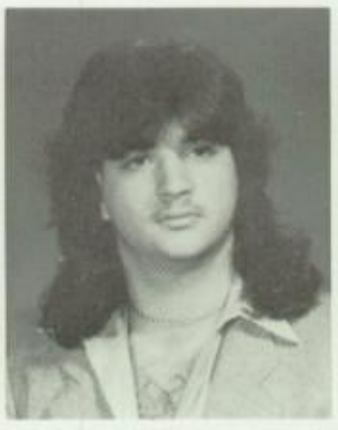

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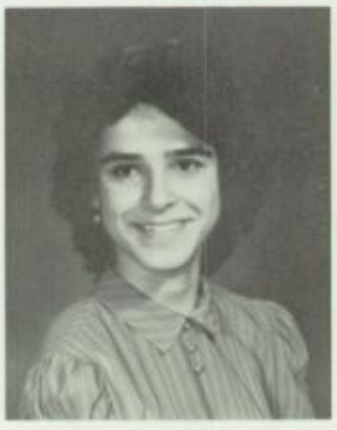

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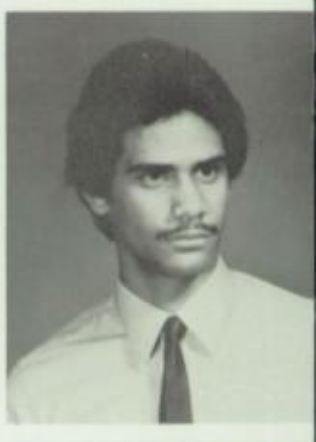

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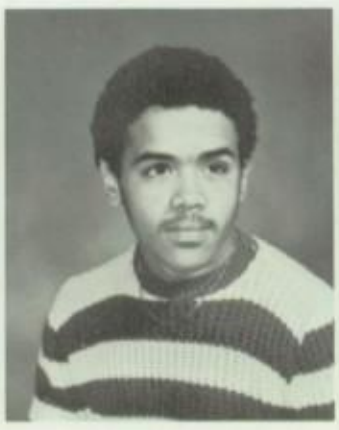
Howard Foster

Susan M. Fraser

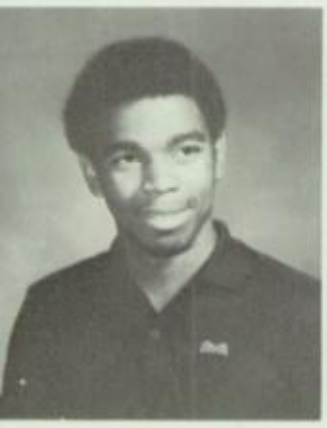


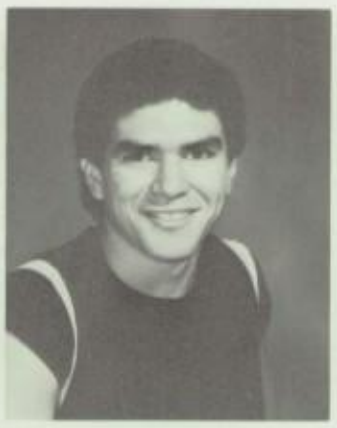
Tommy T. Frasqueri

Charlie D. Freeman

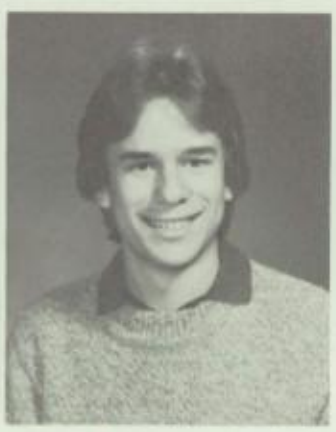
Mathew Friedman
Gina L. Fucci
John Fulcher
Sandra M. Galeano
Carlos A. Galindo

Amella Garcia
Maxine G. Gayle
Isabella Geller
Antonio Gentile
Michael H. Gigante





Richard G. Gilkes
Allen Gomez
Iris L. Gomez
Juan Gomez
Wilda Gonzalez



Samuel C. Goodsell
Mary Golebiewski
Michael W. Gottlieb
Brian Grant
Silbert Grant

Steven A. Grant
Keith Greene
Marcello Giscone
Jose R. Guerra
Michelle Guadalupe

Leanne Gunter
Christopher P. Hackett
Pamela J. Hagstrom
Elizabeth B. Hall
James M. Hall

Willie K. Hardy
Jonathan Harte
Dwayne Q. Haymore
Tracy J. Henson
Julie H. Herman

Angie M. Hernandez
Dolores Hernandez
Matt Hinojusa
Joel R. Hochman
Judy Hom

Eric W. Hommel
Melvin C. Horton
Donald C. Hudson
Forrest W. Hugnenin
Andre L. Hunt

Cheryl A. Ingrassia
Hakim Jackson
Joy C. Jackson
Julian Jackson
Mustafa Jackson

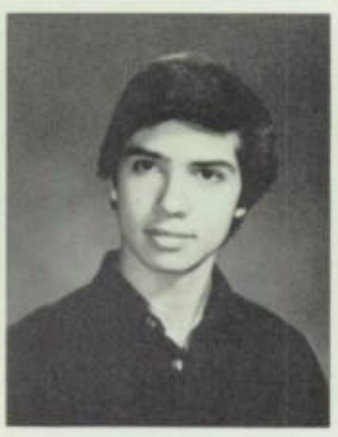
Sharon A. Jacobs
Tony M. Jacobs
Andrea J. Jankowski
Heidy Jaramillo
Michele L. Jaume

Mark F. Jervis
Nicole S. Jimenez
Carolyn Jobes
Bernard Johnson
Phillip C. Johnson

Roland C. Jones
Jose Jorge
Jason S. Keeling
Stephanie Y. Kennedy
Offir Kilion

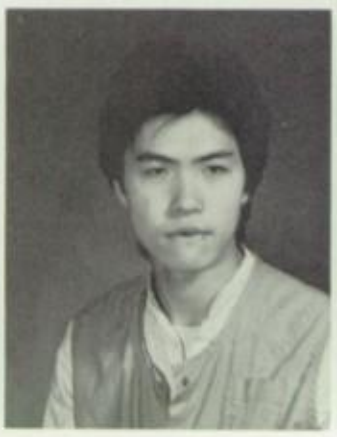
Susan Y. Kim
Tae Hui Kim
Susan Kimmel
Huie Kingman
Carol A. Kittles

Raymond T. Klein
Alan M. Kohn
Larisa Kolesnik
Susan A. Kong
Mia Kozer

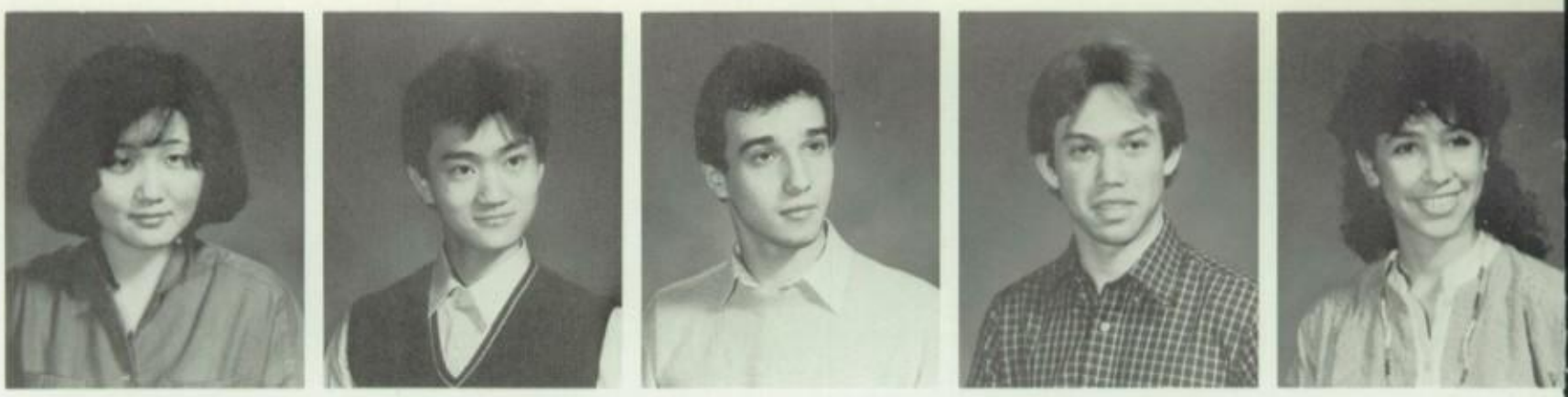


Natasha Krementsova
Daveta M. Lacey
Attila T. Lakat
Alexander Lamas
Mary L. Lambros

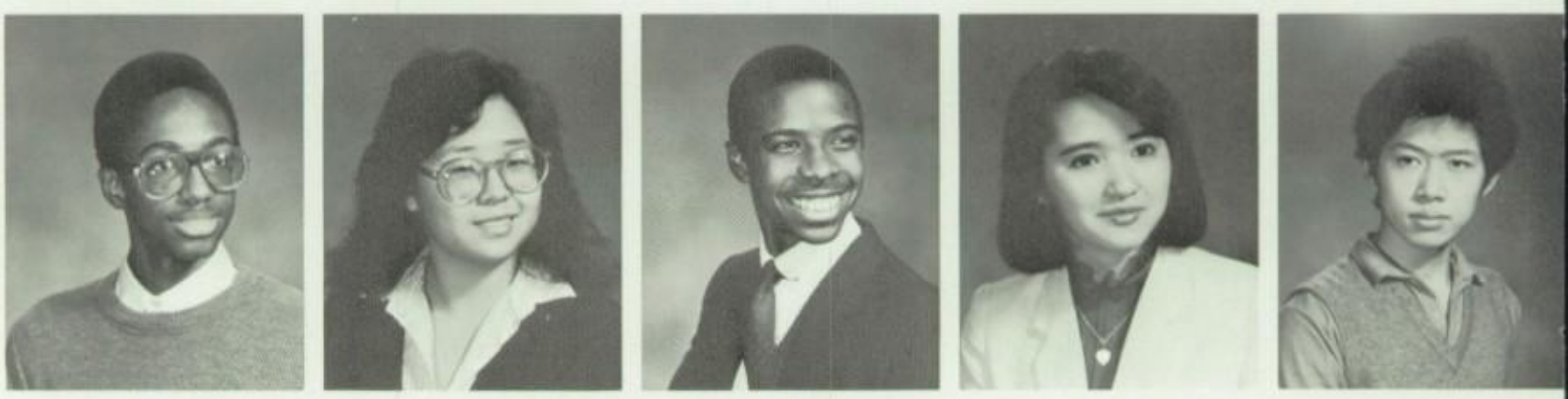
Dawn A. Lamm
Angel Lanzo
Tony K. Lassiter
Clarence G. Latty
Jacqui Ann T. Lawton



Antoine Lee
John Lee
Kyung S. Lee
Mong Sing Lee
Nancy M. Lee



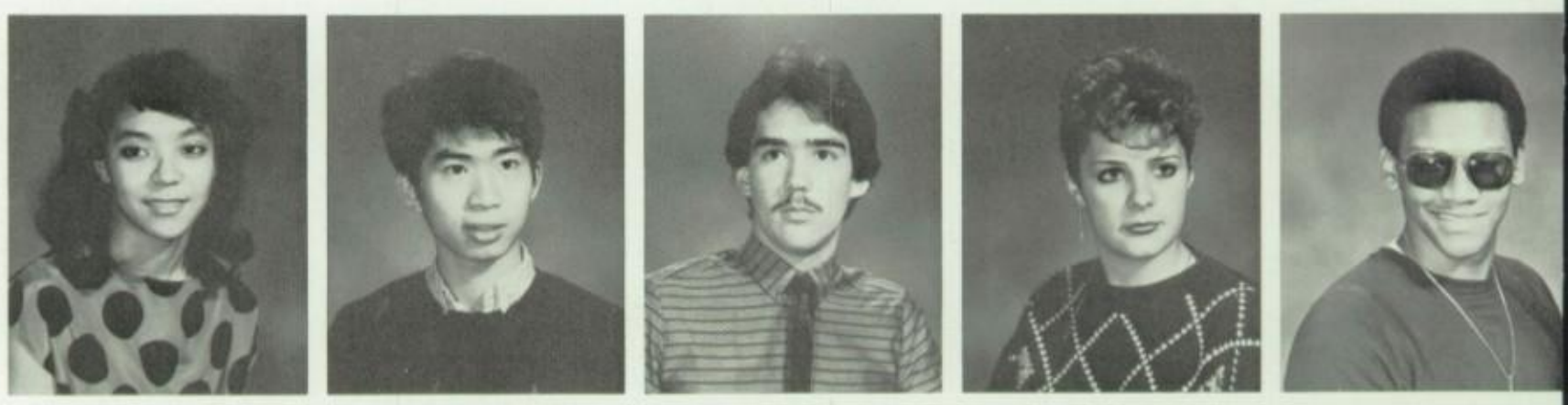
Regina Y. Lee
Stanley Lee
John Lefteratos
Stephen Lentz
Lisa A. Leone



Ersdale Lesesne
Shan Nay Leung
Edmund C. Lewis
Ling Li
Tom Li

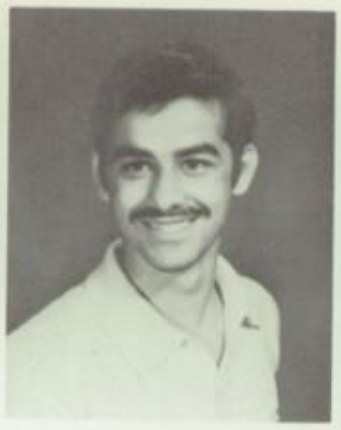
Lorenzo Licitra
Demian R. Lichtenstein
Lisa S. Liebman
Gene Liu
Timothy V. Long

Raymond Lopez
Doreen Louis
Howard Lowe
Gladys M. Luzio
Liza A. Luzo



Evelyn M. Luna
Tri Lung
Richard A. Lyman
Tamara K. Lynas
Kleazar A. Lynn

Donna M. Mahoney
Carmen S. Maldonado
Jessica E. Manbeck
Manuel Martinez
Pablo Marini

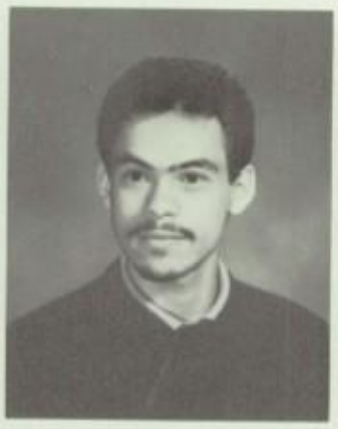


Paul F. Marino
Daniel Marra
Rosa M. Marrero
Eddie Martinez
Grisett Martinez

Peter Martinez
Jose Marzan
Robert Marzan
Maria Marquez
Sara C. G. Mateo

Eliseo, Matos
Derrick L. Matthews
Charles A. Matz
Michael L. Mayfield
Louis A. Mazariego

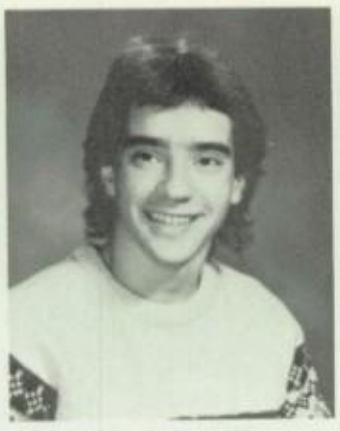
Alberto Mazarina
Agmed Mazorra
Elvis McCullough
Dionne M. McDonald
Kevin P. McGee



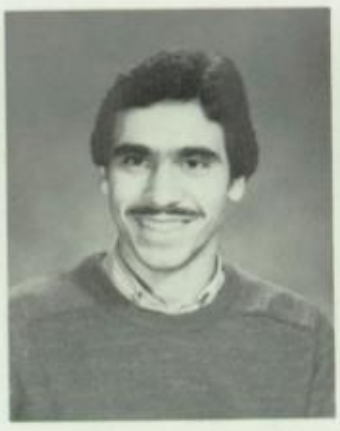
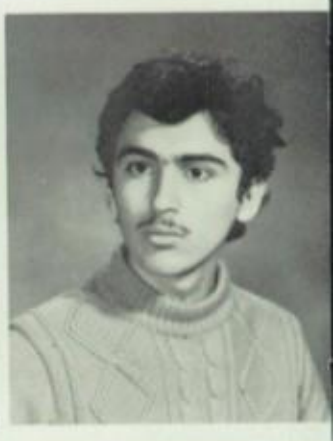
Patrick McIntosh
Larry C. McIntyre
Steve P. McKay
Edgar R. Medina
Braulio Melendez

Mark R. Melendez
Marlene Mendez
Nathan Mer
Hector Mercado
Anne Meyerson

George J. Michalakis
Frank Michele
Christopher F. Michell
Joel Miller
Harry Monroig

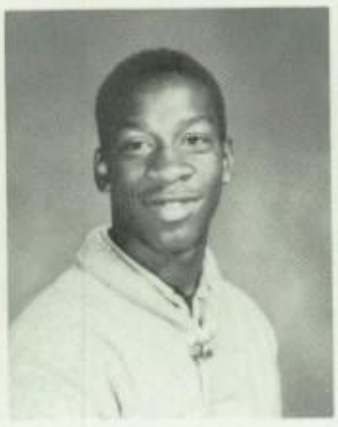


Hector Montalvo
Miquel A. Montalvo
Constance Moore
Paul A. Morales
Pedro A. Moreno

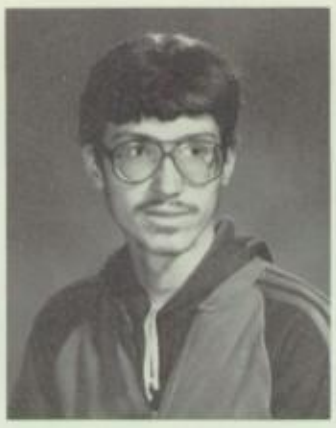
Curtis A. Morrison
Dawn Morrison
Abdul Muhammad
Avis Y. Murphy
Susan L. Nathan

June Nelson
Kerry C. Nelson
David Ng
James Ng
Louise Ngan



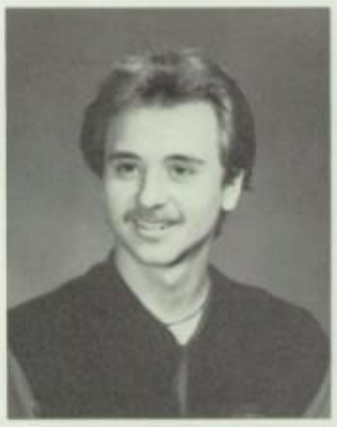
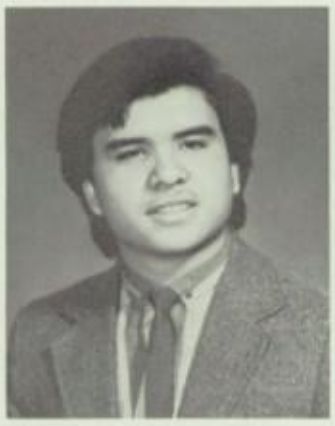
Edward Nieves
Jorge Nieves
Neida Nieves
Julie S. Norflus
Richard M. Nowacki

Daniel V. O'Connell
Raymon A. Olivera
Javier Olivieri
Darwin J. Ortiz
Erving Ortiz

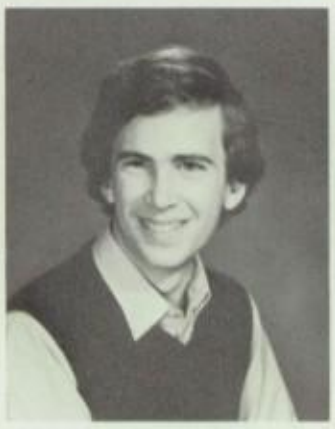


Manuel Ortiz
David Palmore
Benjamin Panan
Silverio Parian
Wayne B. Pearl

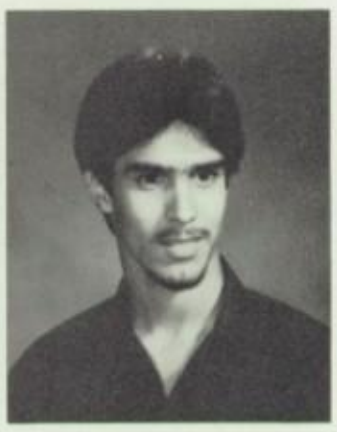
Kevin V. Penn
Karen M. Perez
Oscar D. Perez
Andrea U. Pettera
Jonathan Phillips

Peter Piatkiewicz
Dennis M. Pierro
Julian A. Pinargote
Maria E. Pineres
Vivian Prelick

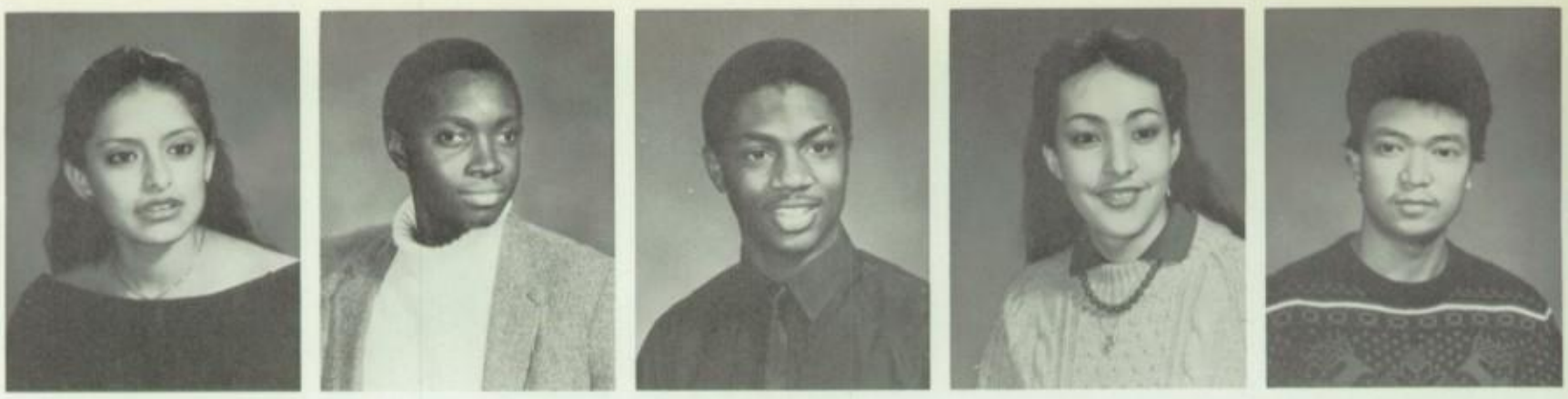


Richard Prestia
Edward Pryes
Richard L. Purvis
Dorca Quezada
Sharon Quintero



Elisette Quinones
Edilsa R. Rada
Steven M. Raggi
Damaris Ramirez
Edwin Ramos

John J. Rances
Linda Randall
Dianna Rawitz
Nathaniel Ray
Kevin Reid



Patricia B. Reyes
Randy Rice
Eric Richardson
Diana Rivera
Dacpano Robinson

Carlos M. Rodriguez
Linda Rodriguez
Samuel Rodriguez
Kenneth S. Rosa
Lisa M. Ronay

Sylvia Rosado
Deanna Rosenfeld
Marci Roth
Doris J. Rubinic
Doreen M. Ruggiano

John T. Ruiz
Karl S. Rutter
Robin R. Safford
Raul Salas
Djalma L. Sanchéz

Carlos M. Santiago
Jose M. Santiago
Jill S. Schiff
Shari J. Schneider
Robert D. Scudellari

Nicholas Scott
Yolanda Segarra
Jill Schrank
Natasha I. Serrata
Dionisio O. Shin

Dorry E. Siegler

Francine Simpson

Mark Sinclair

James Sledge

Craig N. Smith

Wendy M. Smith

Yvonne Spaulding

Mark Stanley

Donna M. Starks

Nick Strilakis

Sandra E. Stuart

Marcus Suarez

Adrianne M. Syphrett

Ng Tak

Jennifer Tam

Kathleen Tam

Sau Kuen J. Tam

Mathew E. Tanaka

Ladislav Tarkay

Francine L. Tesler

Steve A. Timpone

Nicholas E. Torello

Vina G. Tran

Hector D. Troncos

Laurel D. Turner

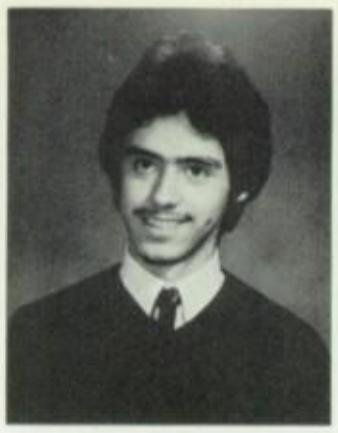
Frantz Valcourt

Rudy Valentine

Ernest Vales

Michael J. VanPatten

Charles C. Varga



William Vazquez

Luis F. Vega

Nancy M. Vega

Phil I. Vehap

Edgardo Velez

Anna M. Villa

Mario Villamil

Darin L. Wacs

Oswald S. Wallace

Alberto Willmore

Thomas A. Warren

David E. Webster

Tonice Welch

Andrew J. Weinerth

Christopher W. Whitfield

Paul Widmarck

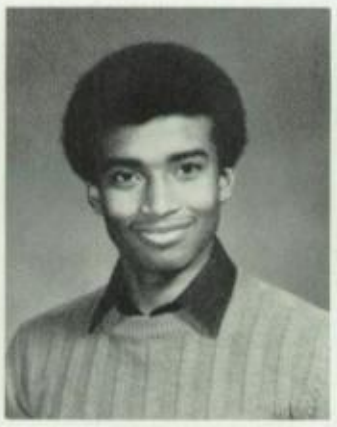
Heath G. Willacy

Debra Williams

Kenneth L. Williams

Lisa Williams

Claudia Wilms



Rodney P. Wilson

William R. Wohlrab

Alex Wong

Joyce Wong

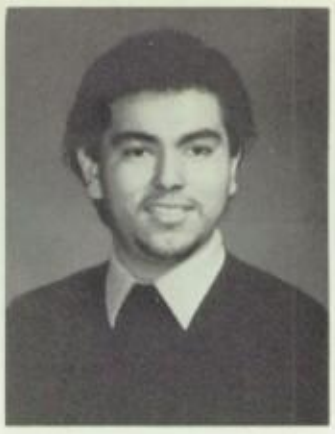
Lily Wong

Nam Sai Wong

Kevin D. Wynn

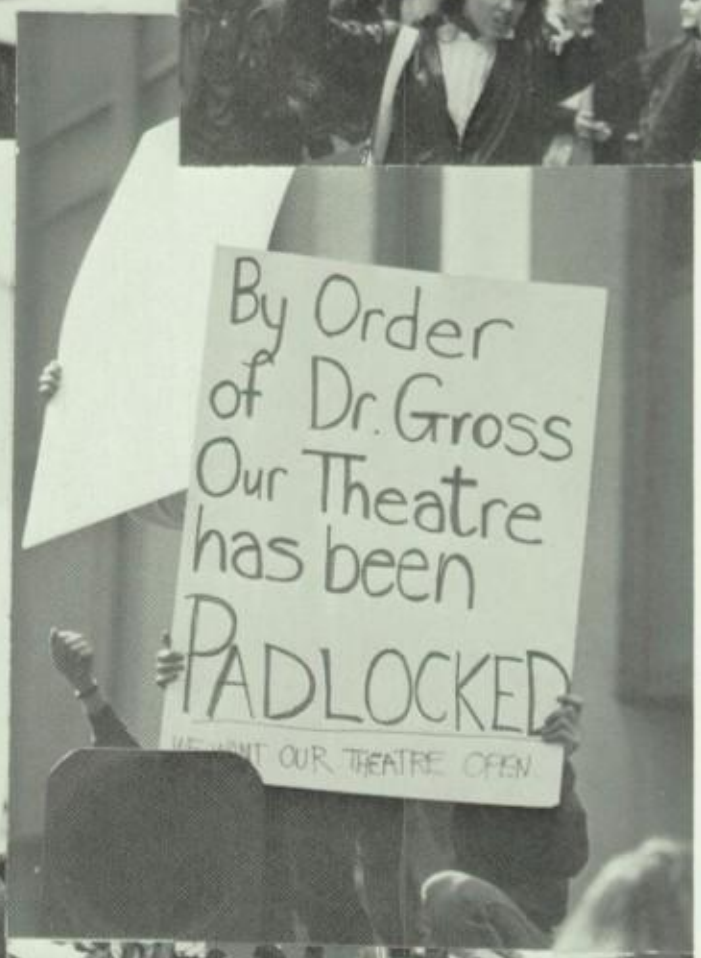
Jimmy G. Xanthos

David Yee



Chi Hui Yi
Chun-Ning R. Young
Eduardo Zavas
Rodolfo A. Zelada

THE WALK-OUT MARCH 16



Christopher Varga

With theatre productions canceled because of hazardous conditions back stage, visiting alumni denied access for fear of intruders, after school activities subject to a 4 p.m. curfew, early morning painting class postponed for lack of security, surprise changes and eliminations in curriculum, and a general lack of believable communication between school management and the elected student leaders, a mass walkout (into early Spring sunshine) proved overwhelmingly effective: Not only the police came to keep an eye on the demonstrators, help was promised and sent, by the High School Division to start some overdue repair work on the theater. It's the squeaky wheel that gets the oil!

Karl S. Rutter

Senior Monitors on Deans Squad

(left to right) Dolores Hernandez, Mr. M. Mullen, (Dean) Wilda Gonzales, Sharon Quintero, Gil Aviles, Ernie Vales, Shari Bennett, Jennifer Tam, Stephanie Contrabasso, Nicole Jimenez, Jackie Lawton, Madene Mendez, Darrin Wacs, Jessica Manbeck, Mr. E. Mullin, (Dean) Maria Marquez, Kim Fetta.

Future Teachers' 1983 Halloween Carnival

Clockwise: Michael Van Patten as Count Dracula, and Jessica Manbeck as Charlie Chaplin. Julie Norflus as a generous Bag Lady is distributing prizes to a crowd of appreciative 5th graders. Mrs. Shelby Schmidt in her undisguised role as a Fairy God-Mother, keeps a watchful eye on the happenings, while Edie Coleman and Elizabeth Hall perform ethnic dances for our young neighbors at Public School 59.

Photos by Michael Van Patten.

Faculty Pages

HIGH SCHOOL OF ART AND DESIGN
Dr. Irwin M. Gross, Principal

Bulletin #25

SPRING 1984

ORGANIZATION
(2/16/84)

PRINCIPAL: Dr. Irwin M. Gross

ASSISTANT PRINCIPAL/ADMINISTRATION:
Helen M. Obey, Organization
Michael Taub, Pupil Personnel Services

ASSISTANT PRINCIPALS/SUPERVISION

Dr. Joel Arougheti	- Mathematics & Science	Suzanne Osterweil-Weber	- Vocational Art
Sybil Evans	- Social Studies	Dr. Delius E. Wilson	- Art
Barbara Rothenberg	- English, Foreign Language		
Julius Sarroff	- Health Education & Music	Ellwood M. White	- Photography

LIBRARY: Lora Rogers, Pearl Rubin

GUIDANCE COUNSELORS: Joan Drake, Shirley Firestone, Ruth Rublowsky, Jean Vernaci

TEACHERS:
Addelston, Susan
Ambrose, Hope
Bannon, Marcia
Berliner, Richard
Bernstein, Linda
Bodelin, Jacqueline
Borah, David
Borkon, Jeffrey
Bracco, Ernest
Brenner, Daniel
Browne, John
Candel, Matthew
Cassell, Richard
Cassis, Keith
Coppel, Helen
Corwin, Marcia
DeZan, Rudy
Docktor, Irving
Doran, Daniel
Elber, Paul
Engber, Jerrold
Ferguson, Charles
Finkel, Natalie
Frankel, Ray
Fraser, Jean
Galati, Veronica
Gartner, Thomas
Geist, Sheila
Glicksman, Lynn
Glusman, Estelle
Gonzales, Umberto
Gould, Judith
Graves, James
Greenberg, Irwin
Gupta, Satya
Hall, Jean
Hammond, Ira
Hoffman, Delores
Iovino, Frank
Jacobs, Bruce
Jamelson, Albert
Jellinek, George
Johnson, Warren
Kawer, Susan
Klein, Jerome
Kornheiser, Bernard
Lederman, Gail
LeMay, Harry
Levine, Carl
Levitch, Elliot
Levy, Sheldon
Mallen, Myron
Mandel, Stanley
Mandelbaum, Justin
Melhado, Allan
Michaels, Marcia
Mullin, Edward
Naegele, Thomas
O'Shaughnessy, Olga
Pakter, David
Passy, Norma
Picone, Edwina
Pigott, Nina
Planding, Andrew
Ray, Stanley
Reins, Jerome
Rice, Alan
Rogers, Joseph
Rosenbluth, Robert
Rossi, Michael
Safran, Shirley
Sapienza, Robert
Scal, Rosalie
Scavone, Elizabeth
Scheiner, Beverly
Schmidt, Shelby
Schulman, Lydia
Silverberg, Stanley
Singer, Samuel
Sosnow, Myron
Stern, Sali
Stolper, Fern
Strauss, Myron
Svoboda, Michael
Sweeney-Kamouh, Aida
Taylor, Lawrence
Taylor, Richard
Topper, Gloria
Vogel, Michael
Wechsler, Franklin
Williams, Constance
Wilson, Barbara
Wuhl, Ruth

SCHOOL SECRETARIES

Dorothy Abend	Patricia Gillhaus
Blanche Aberman	Lee Kaplan
Bea Beder	Norma Rasumny
Rose Friedman	Anne Spitzer
Bernice Wiener	Bernice Wigiser

Drug Education Specialist: Madeline Falk
Hearing Specialist: Jacqueline Jankoff
Speech Specialist: Alberta Psome
Special Ed Supervisor:
Stockroom Assistant: Kenneth Wynder
Custodian Engineer: Patrick Daly
School Lunch Manager: Ethel McCall
Health Service Aide: Rosalind Baldwin

SCHOOL AIDES

Jessie Blackston	Dorothy Clark
David Brown	James McGlynn
Barbara Cannariato	Patricia Perritt
Betty Catalano	Christine Restivo
Amelia Cerny	Ida Weber

Ethel White

EDUCATIONAL ASSISTANTS

Verina Callendar Joseph Durante
Rita Fetterman

SCHOOL SECRUITY OFFICERS

David Benitez	April Hodges
Roland Grady	Daryle Smith
Richard Hawkins	Aaron Williams

ON LEAVE

Marcia Arnold
Alexis Delbridge
Janet Eisenman
Eleanor Friedman
MaryAnn Geist-Dennino
Jane Gerard
Hilda Klyde
Milton Kuluk
Charles Merrill
Madelyn Miller
Marilyn Pia
Hy Rosenberg
Elaine Spielberg
Lynette Stahl
Harold Toledo

MD:bb

HELEN OBEY
JOEL AROUGHETI
BARBARA ROTHENBERG
MICHAEL TAUB
JULIUS SARROFF

SHELBY SCHMIDT
LYNETTE STAHL
JOHN BROWNE
NORMA PASSY
MICHAEL SVOBODA

SUSAN ADDELSTON
OLGA O'SHAUGHNESSY
CHARLES MERRILL
JEAN HALL
LINDA BERNSTEIN

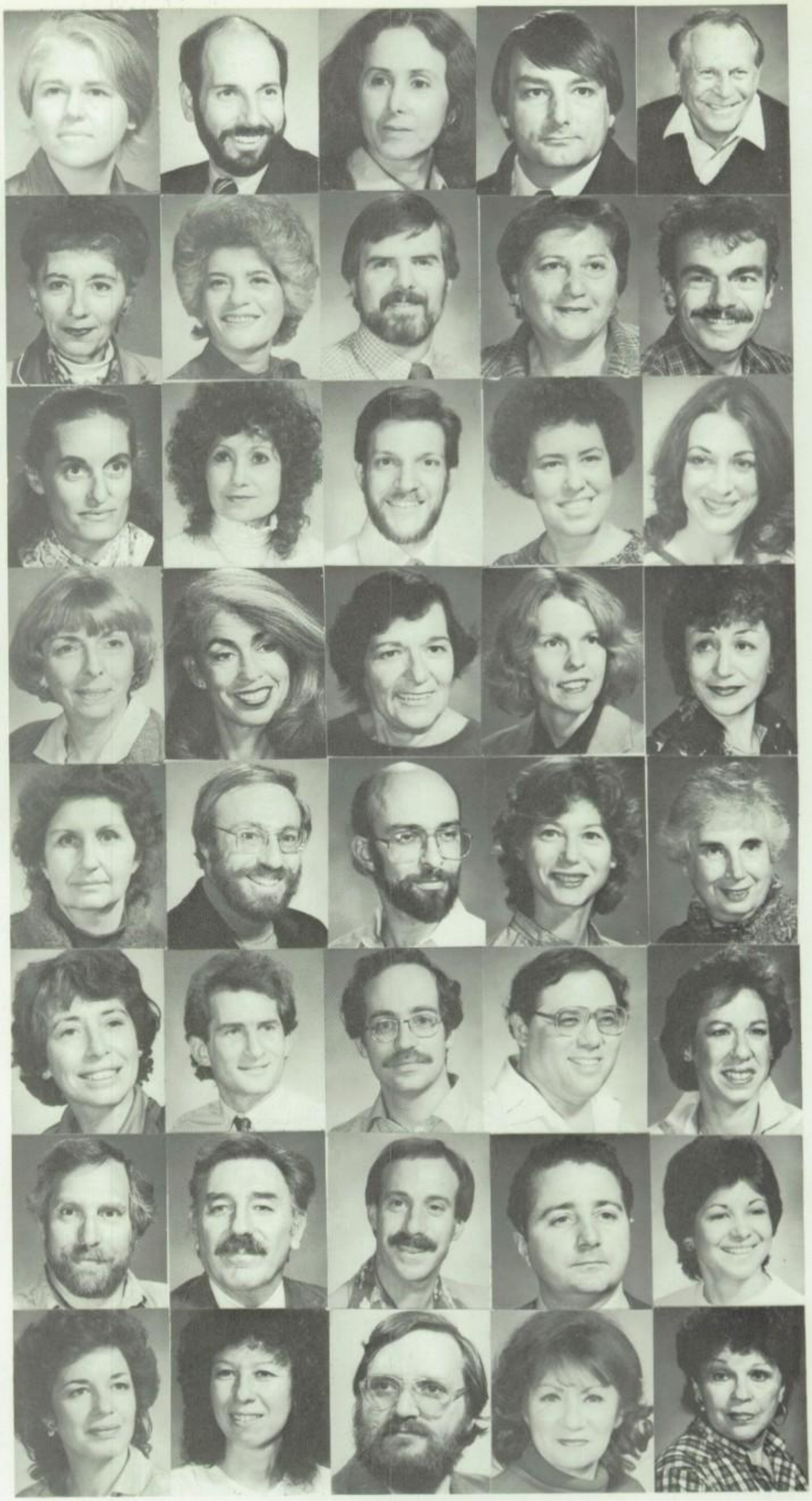
JOAN DRAKE
NATALIE FINKEL
ESTELLE GLUSMAN
MARILYN PIA
SHIRLEY SAFRAN

SHEILA GEIST
JERROLD ENGBER
FRANKLIN WECHSLER
FERN STOLPER
RAY FRANKEL

PEARL RUBIN
ALLEN RICE
BRUCE JACOBS
PAUL ELBER
SUSAN KAWER

MYRON MALLEN
JEROME REINS
SHELDON LEVY
EDWARD MULLIN
ANGELA D'AGOSTINO

MADELYN MILLER
PATRICIA GILLHAUS
MYRON SOSNOW
DOROTHY ABEND
ANNE SPITZER



SUZANNE OSTERWEIL-WEBER
ELLWOOD WHITE
HILDA KLYDE
IRWIN GREENBERG
RICHARD TAYLOR

JEAN FRASER
HARRY LEMAY
THOMAS NAEGELE
FRANK IOVINO
HAROLD TOLEDO

JAMES GRAVES
STANLEY RAY
CHARLES FERGUSON
JUSTIN MANDELBAUM
JUDITH GOULD

WARREN JOHNSON
AIDA SWEENEY
ROBERT SAPIENZA
ANDREW PLANDING
MYRON STRAUSS

KEITH CASSIS
VERONICA GALATI
RUDY DEZAN
SATYA GUPTA
SALI STERN

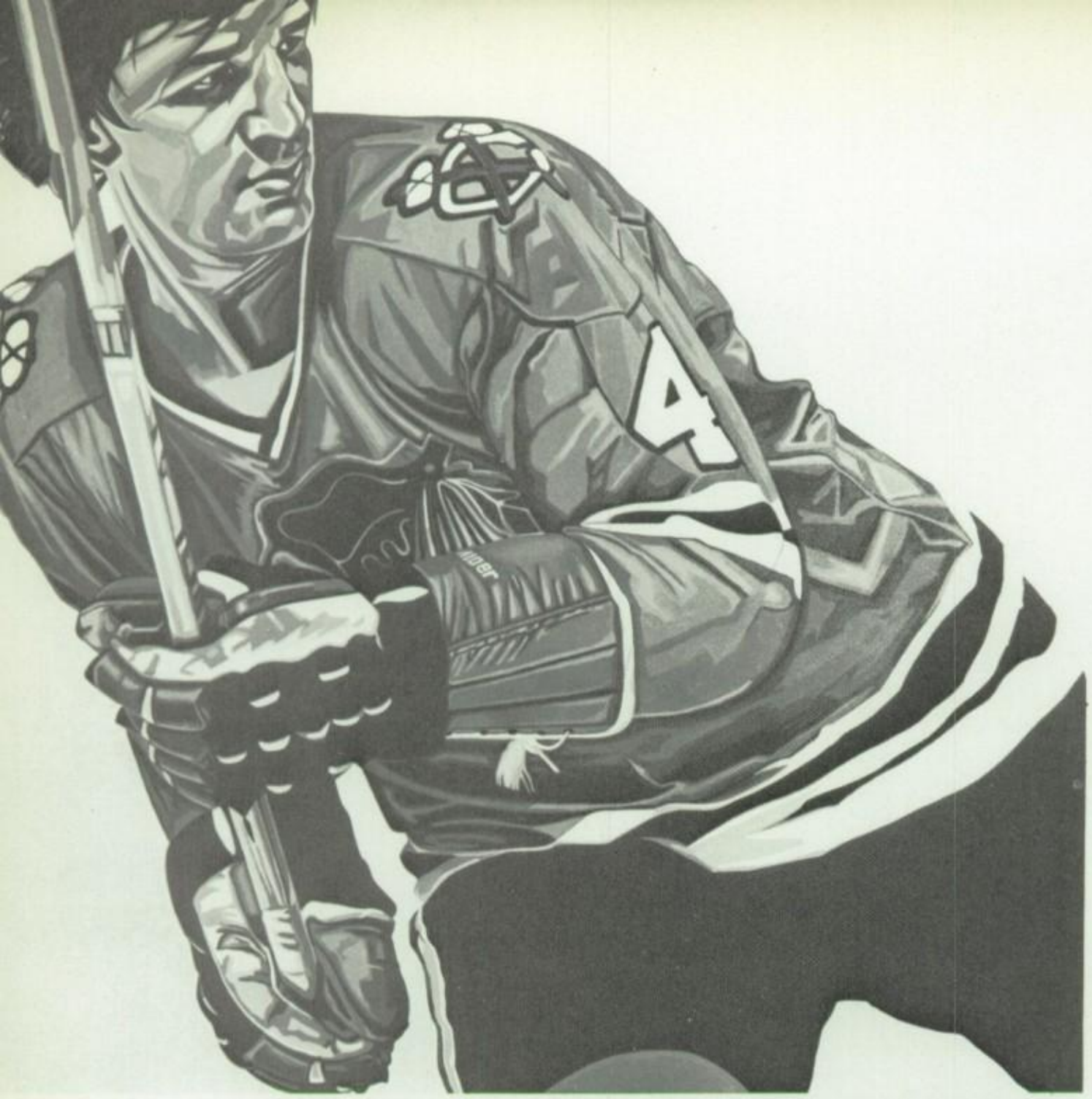
STANLEY SILVERBERG
IRVING DOCKTOR
DANIEL BRENNER
CARL LEVINE
MATTHEW CANDEL

GEORGE JELLINEK
GLORIA TOPPER
ALBERT JAMIESON
RICHARD BERLINER
BERNARD KORNHEISER

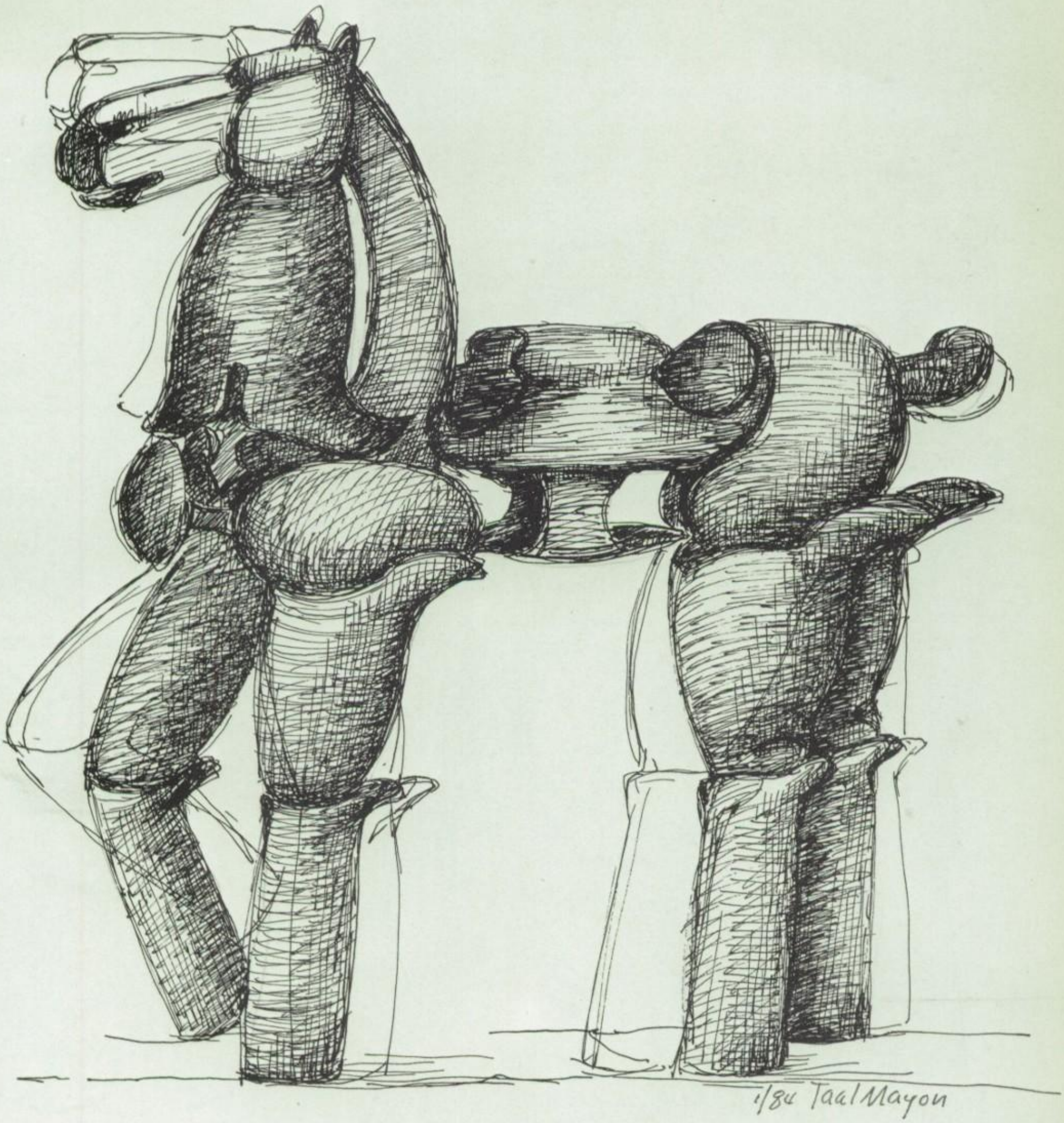
JEROME KLEIN
BEVERLY SCHEINER
ALLEN MELHADO
HY ROSENBERG
RACHEL FASCHENA

reality art

Irwin Gross: *The Girl with the Golf Umbrella, 1979 / acrylic on panel*

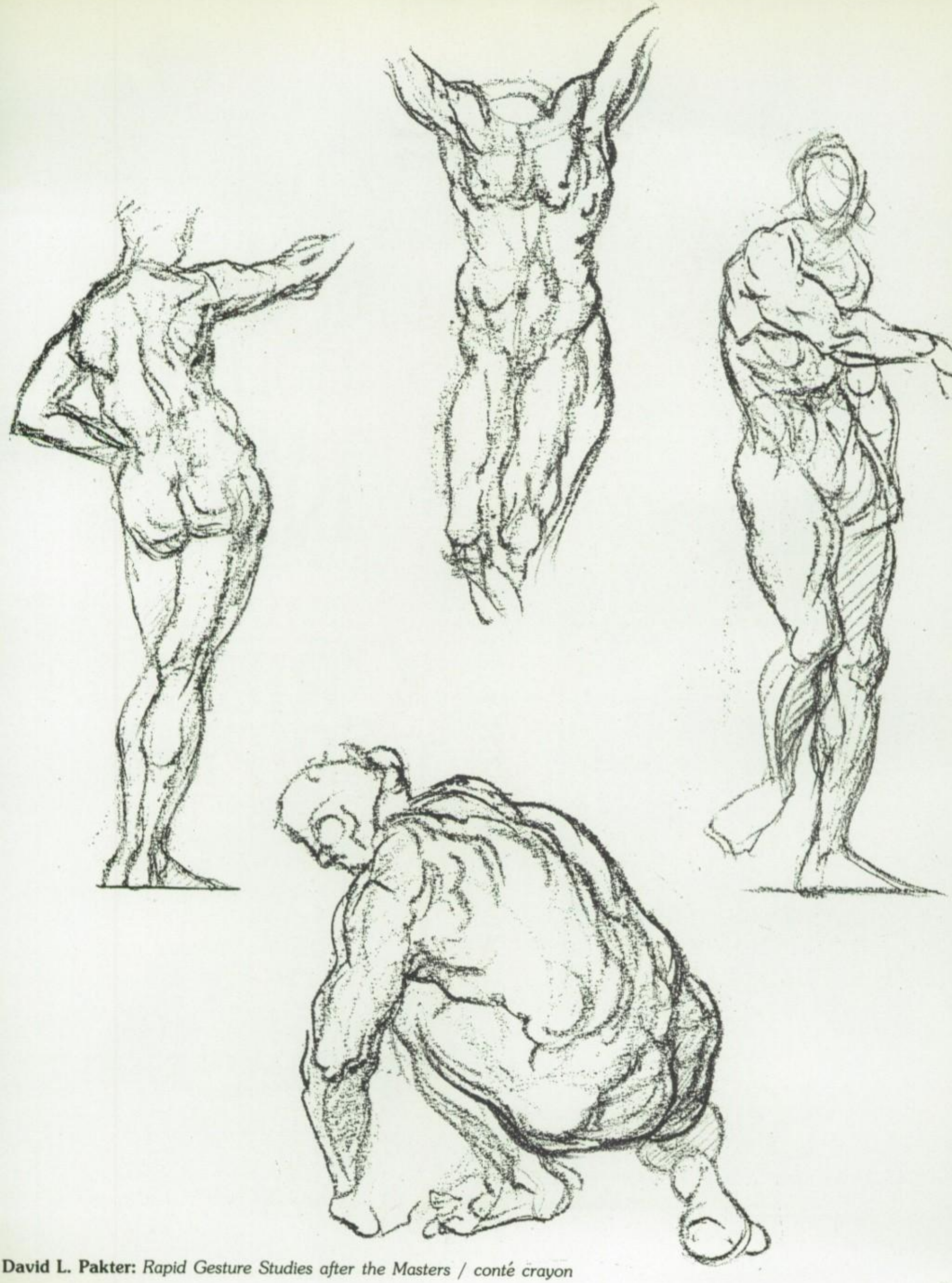


Suzanne Osterweil-Weber:
Hockey Player, 1979 / acrylic on canvas, 42x42"
Selves-Portrait, 1983 / acrylic on canvas, 30x40"



Taal Mayon Gonzales: *Horses of Mayon, 1984 / Design for a sculpture in metal*

David L. Pakter: *Anatomical Gesture Study / conté crayon*



David L. Pakter: *Rapid Gesture Studies after the Masters / conté crayon*

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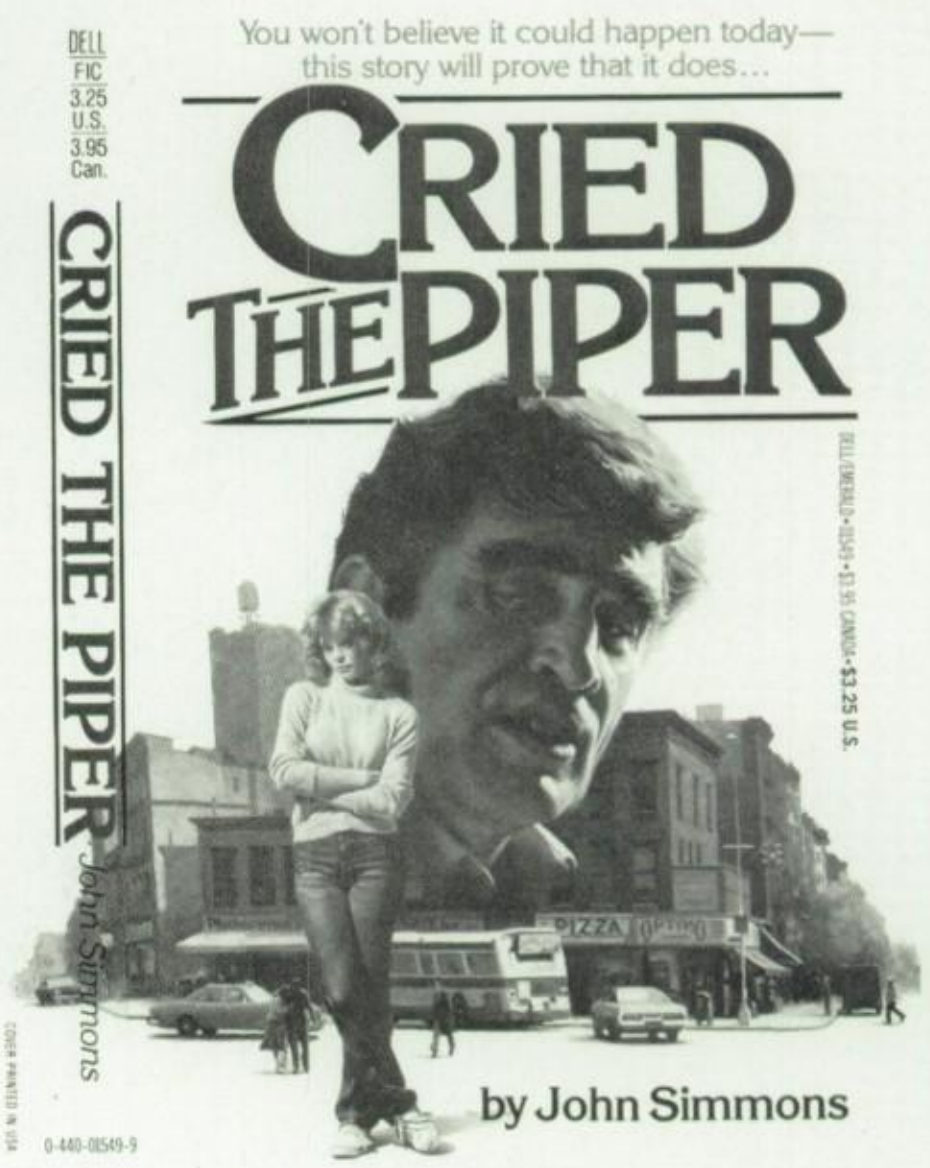
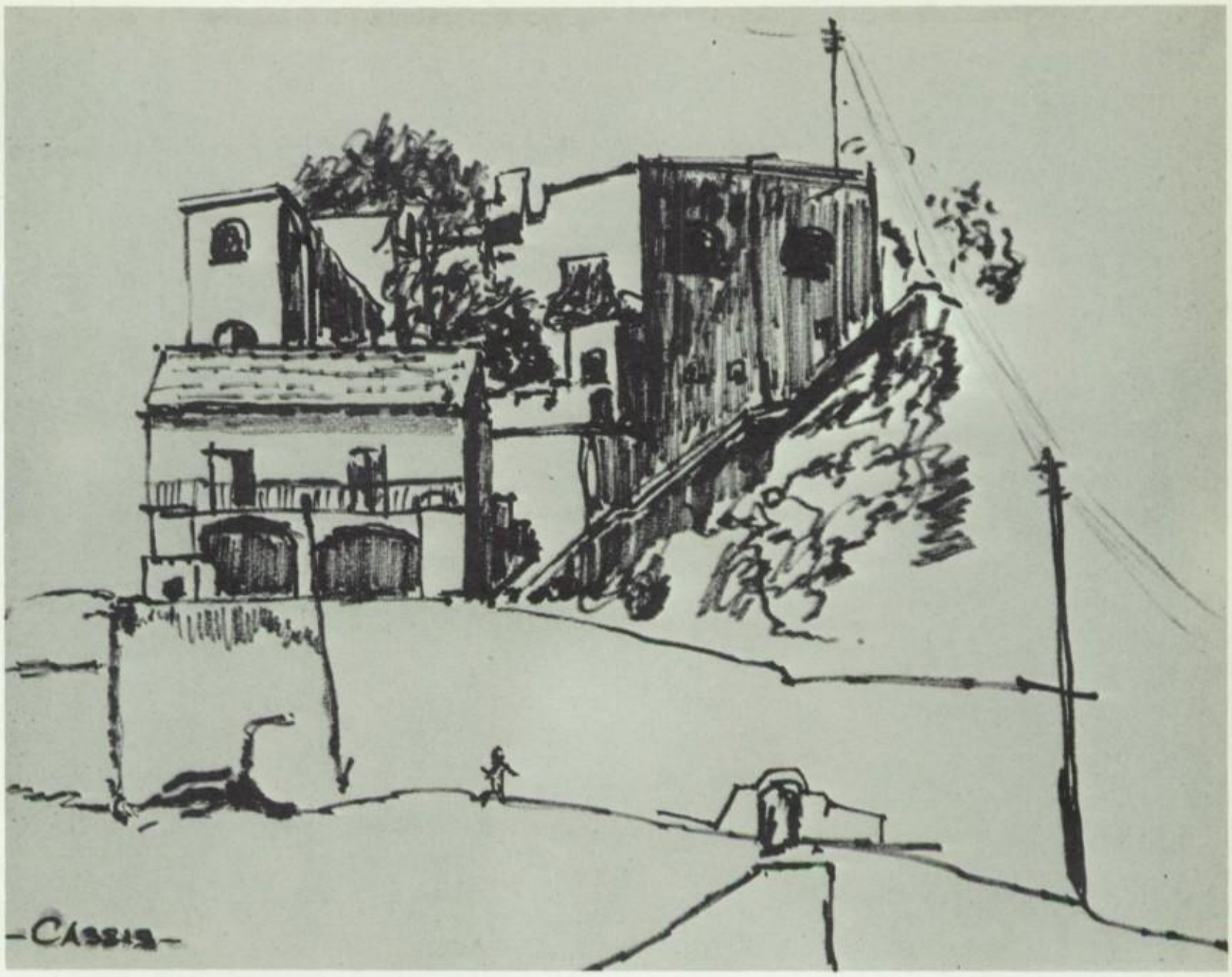


Max Ginsburg: *Paperback Book Cover Designs 1983-84 / oil on canvas*

Richard Deane Taylor: *Alexander Hamilton / acrylic on panel, 12x16"*

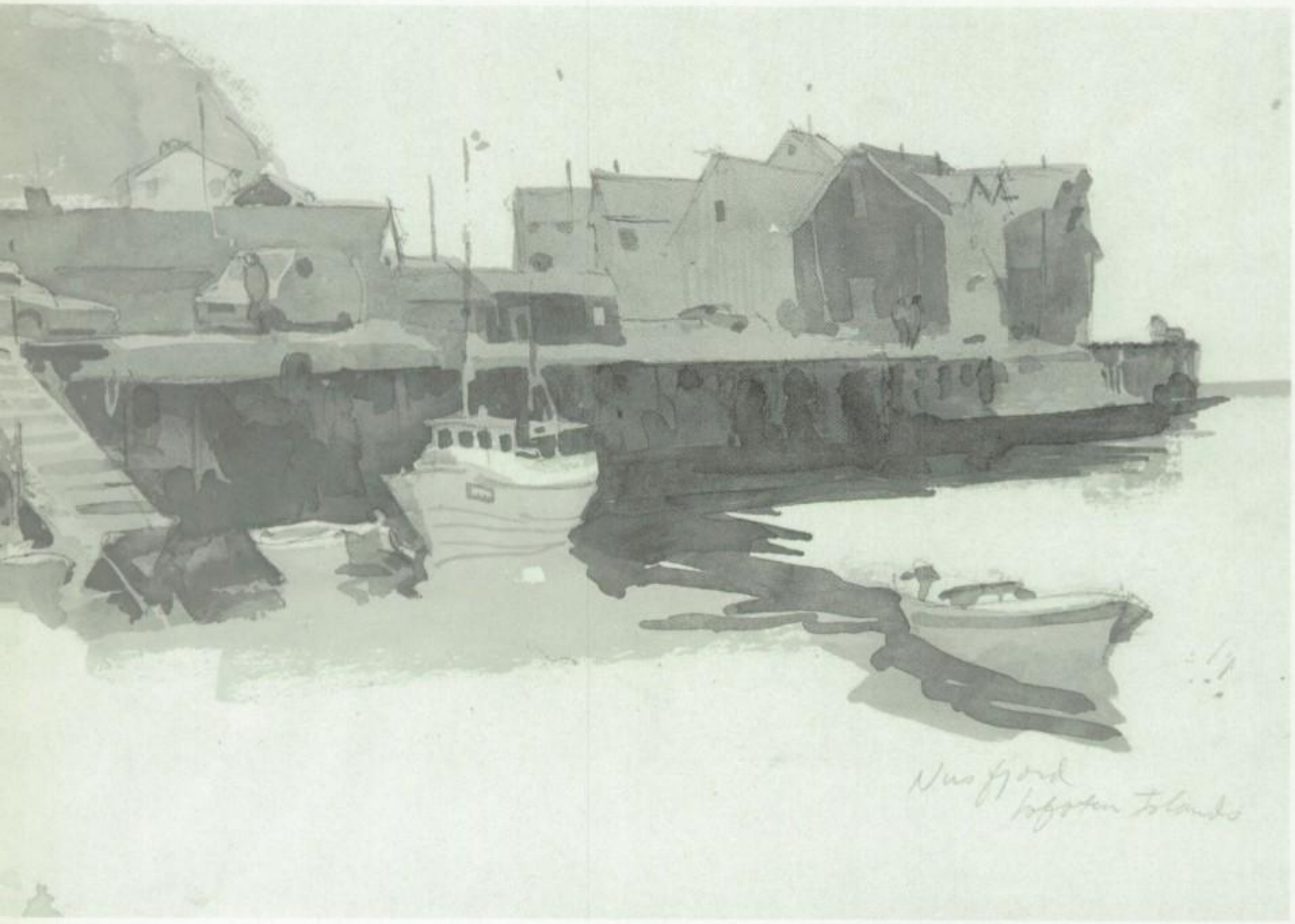
George Jellinek: *Under the Hoop, 1984 / pen and ink sketch*

Judith Hornung–Gould: *Homeless Old Man, 1980 / pen and ink sketch 8x10"*



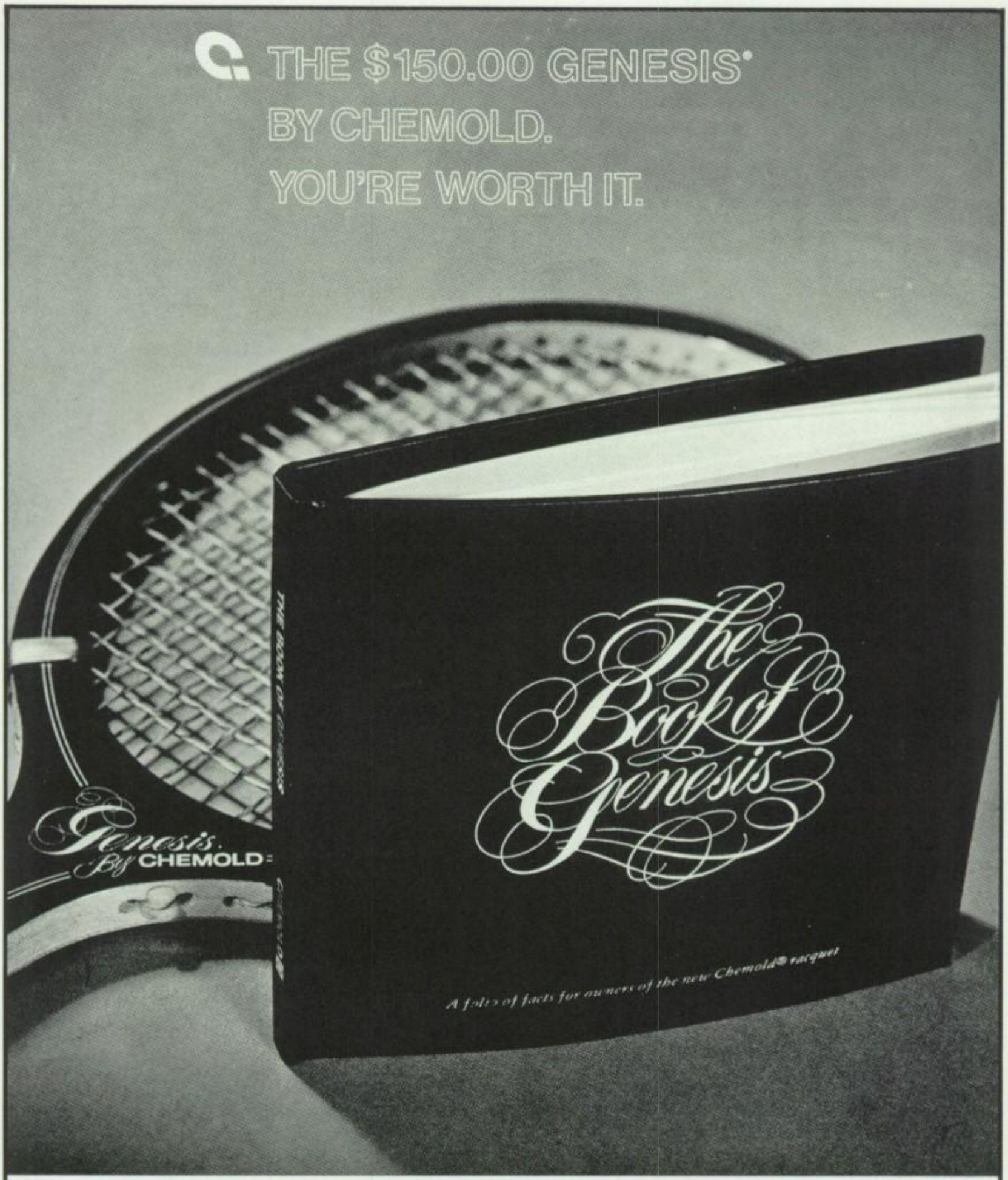
Keith Cassis: *Positano 1979 / felt tip pen sketch*

Gloria Topper:
Life Sketches 1983-84 / pen and ink



Irwin Greenberg: *Lofoten Harbors, Norway, 1983 / watercolor*

Irv Docktor: *Study for the Discus Thrower, 1983 / mixed media*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Matthew Candel: *Advertising Brochure / layout and calligraphy*

Mike Strauss: *Winston Churchill on a Lippizan Stallion, 1948 / pen and wash on whatman*

Sali Stern: *Baseball Players 1975 / pen and markers*

Harold Toledo: *Life Studies, 1983 / charcoal on paper, 11x14"*

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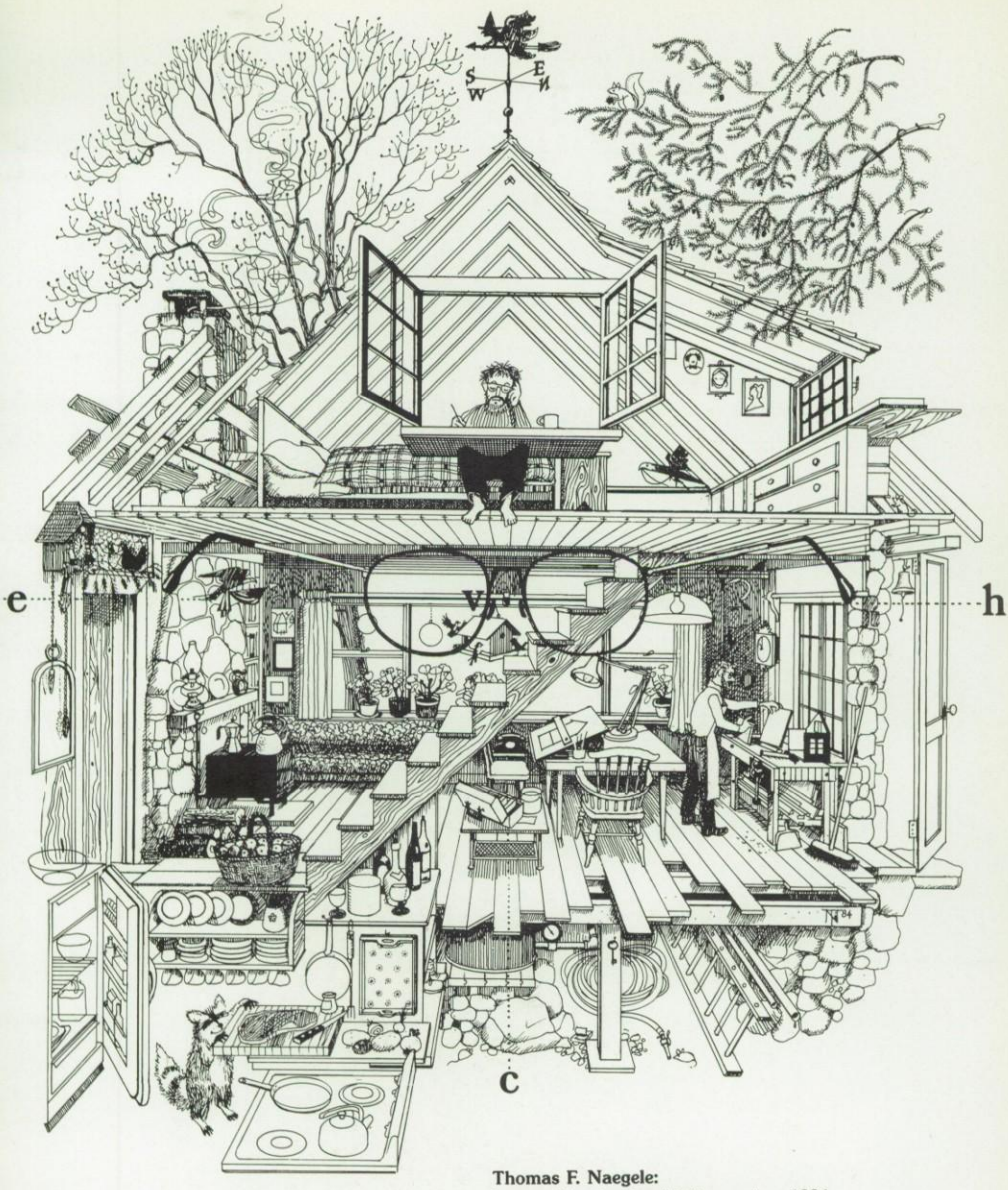
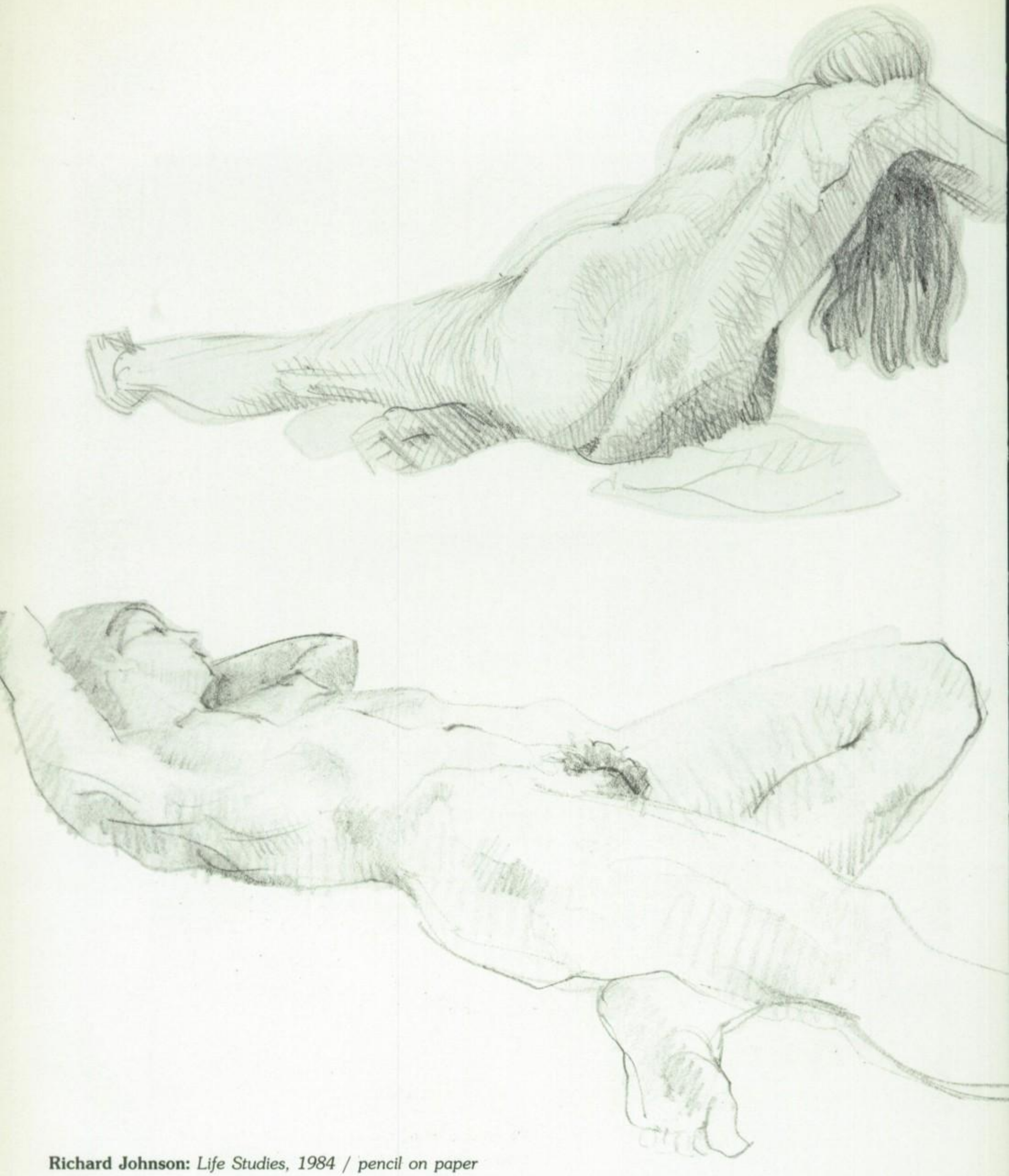
& December!

Thomas F. Naegele: *Calligraphic Greeting, 1983 / pen and ink 9x12"*



Thomas F. Naegele:
Lesson Plan for Parallel Perspective, 1984



Richard Johnson: *Life Studies, 1984 / pencil on paper*

Samuel Singer: *Portrait of a Young Lady, 1981*

Daniel Brenner: *Images of Protest, 1983*

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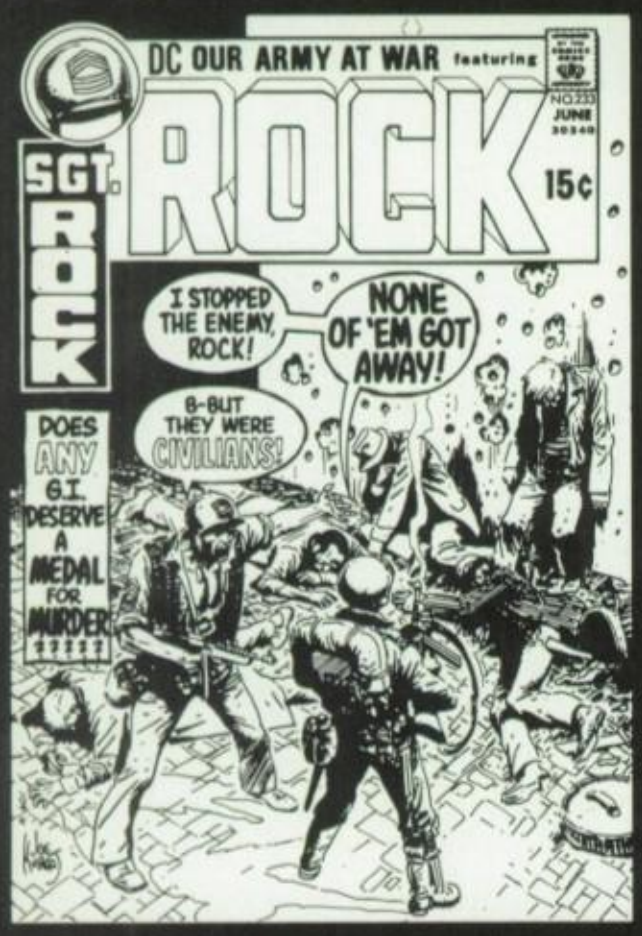
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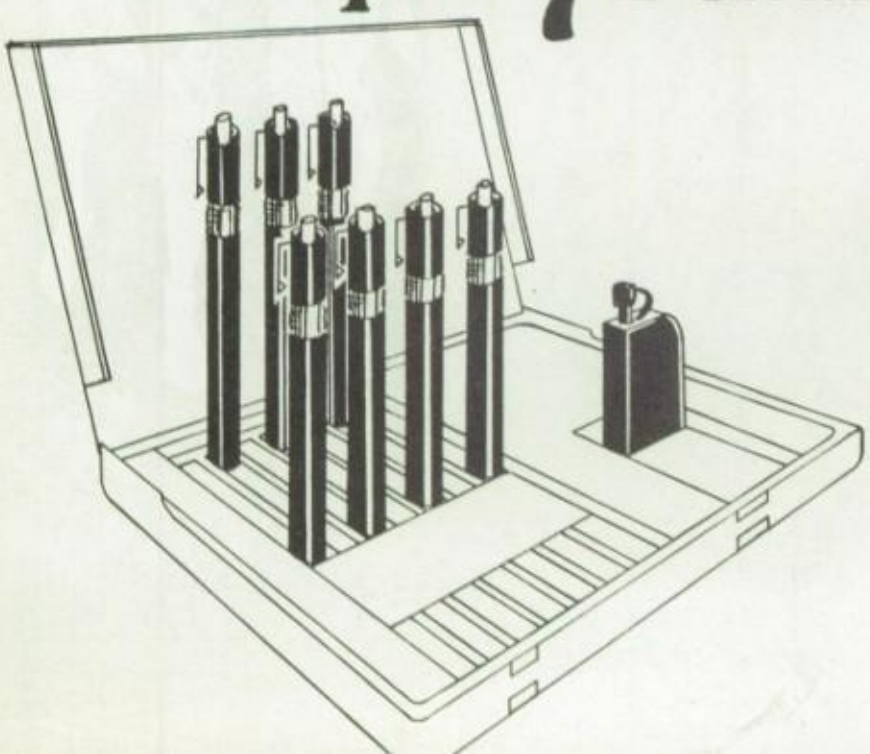

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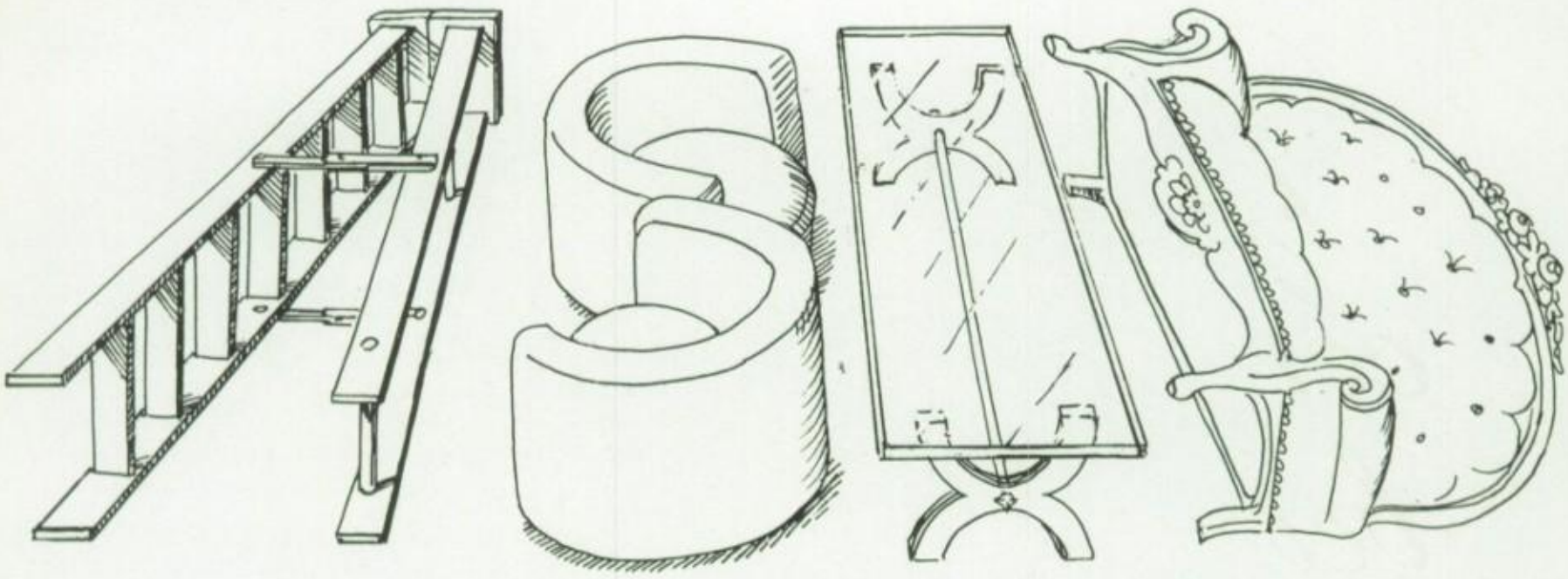

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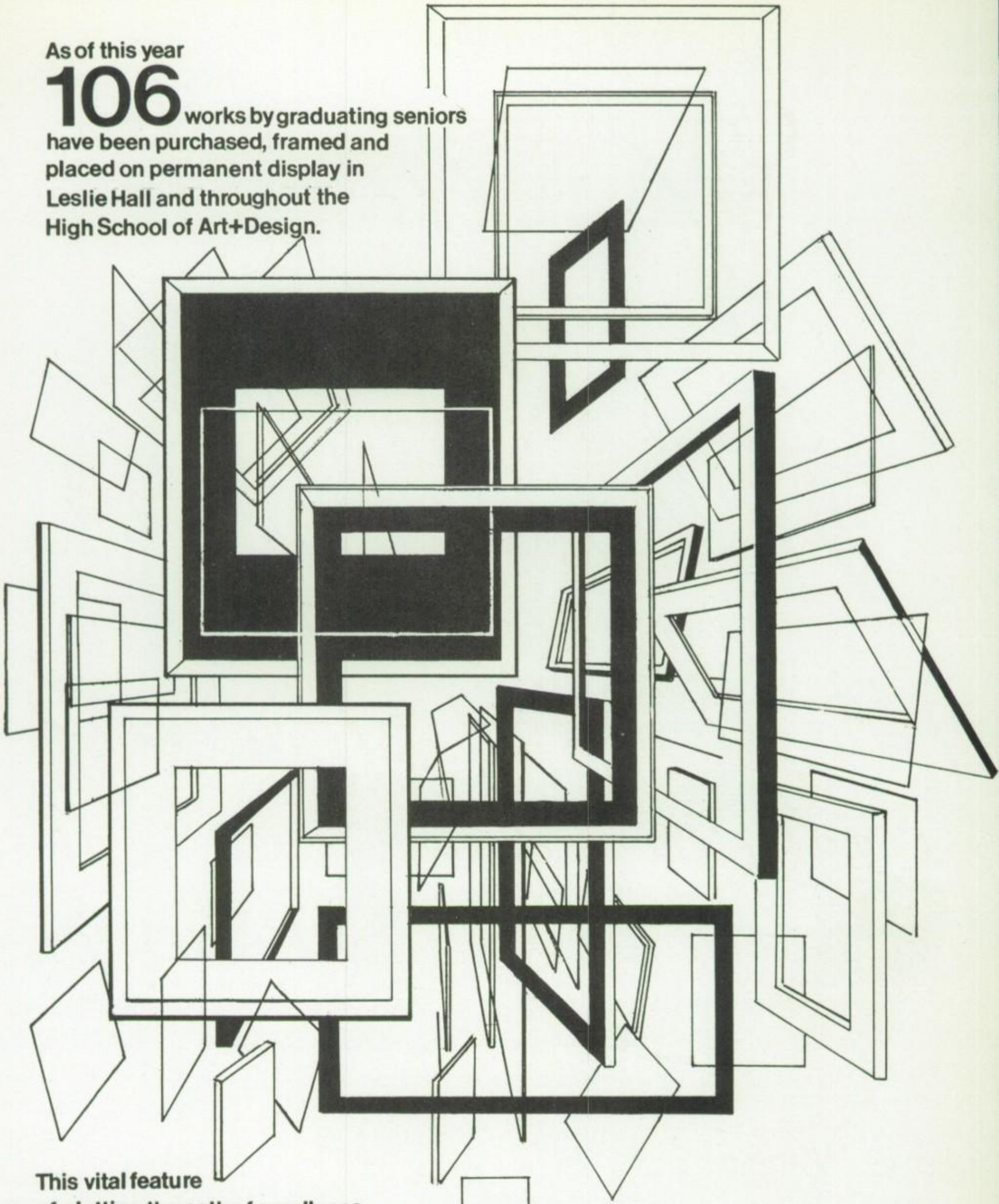

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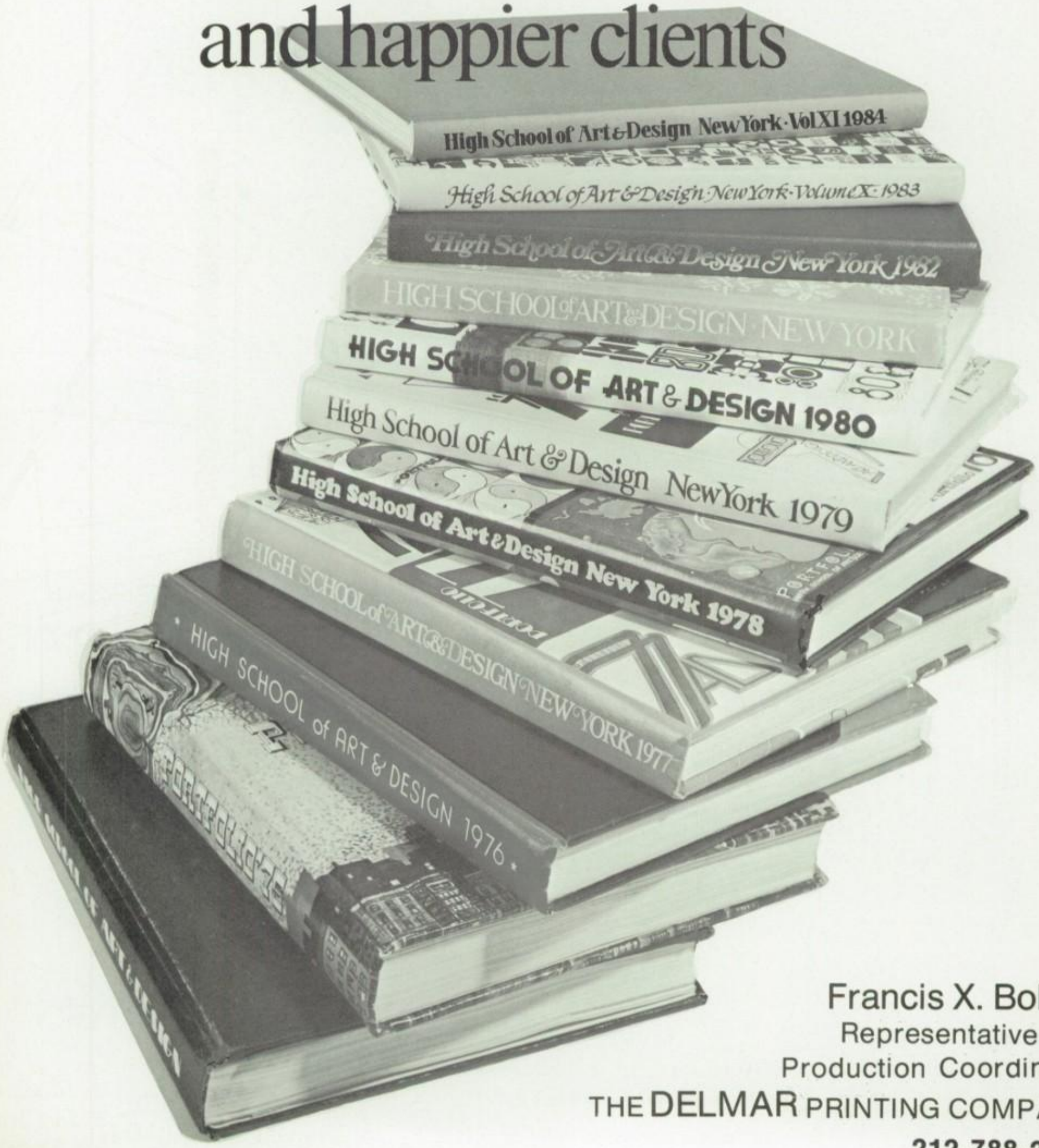
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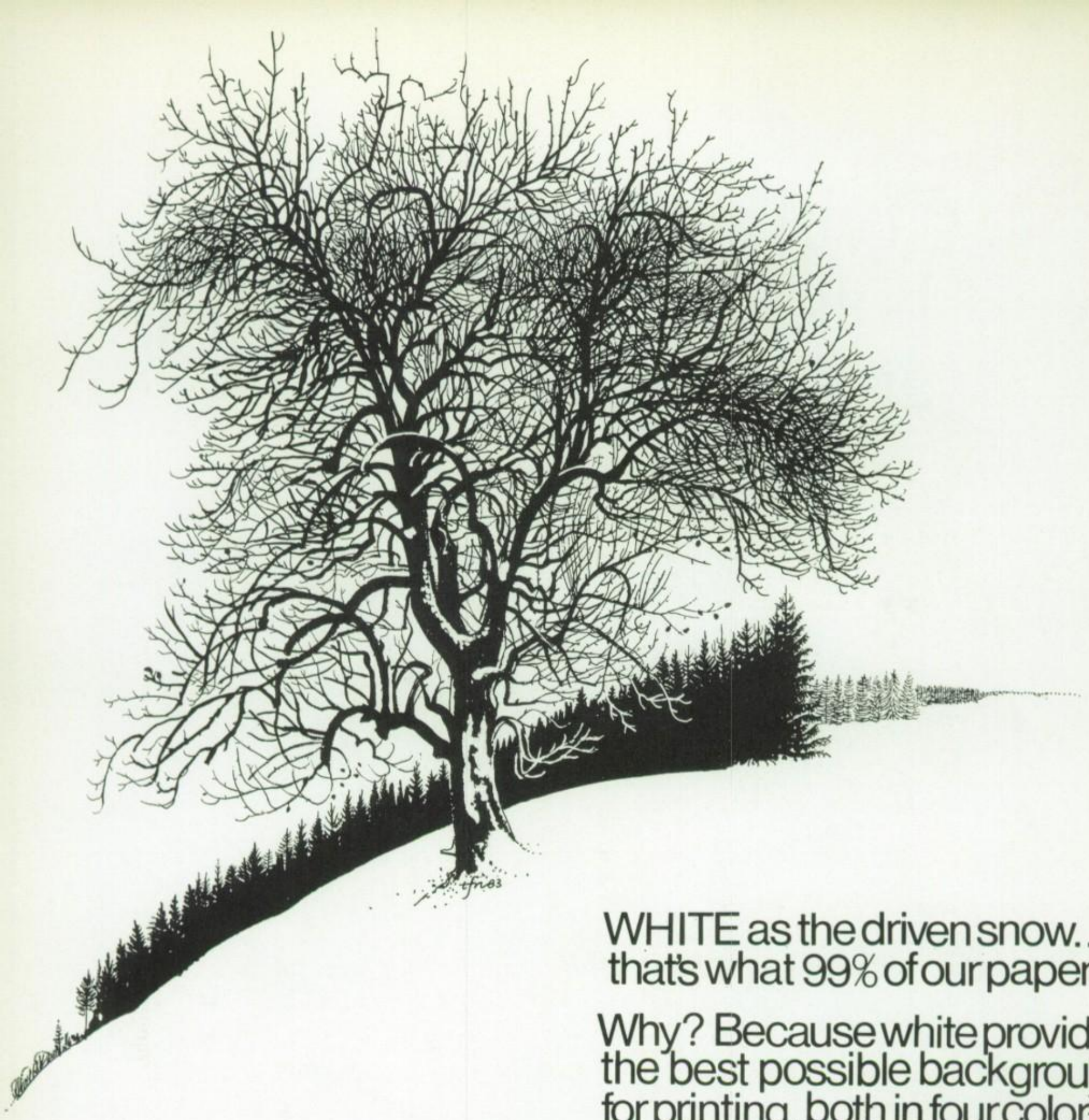

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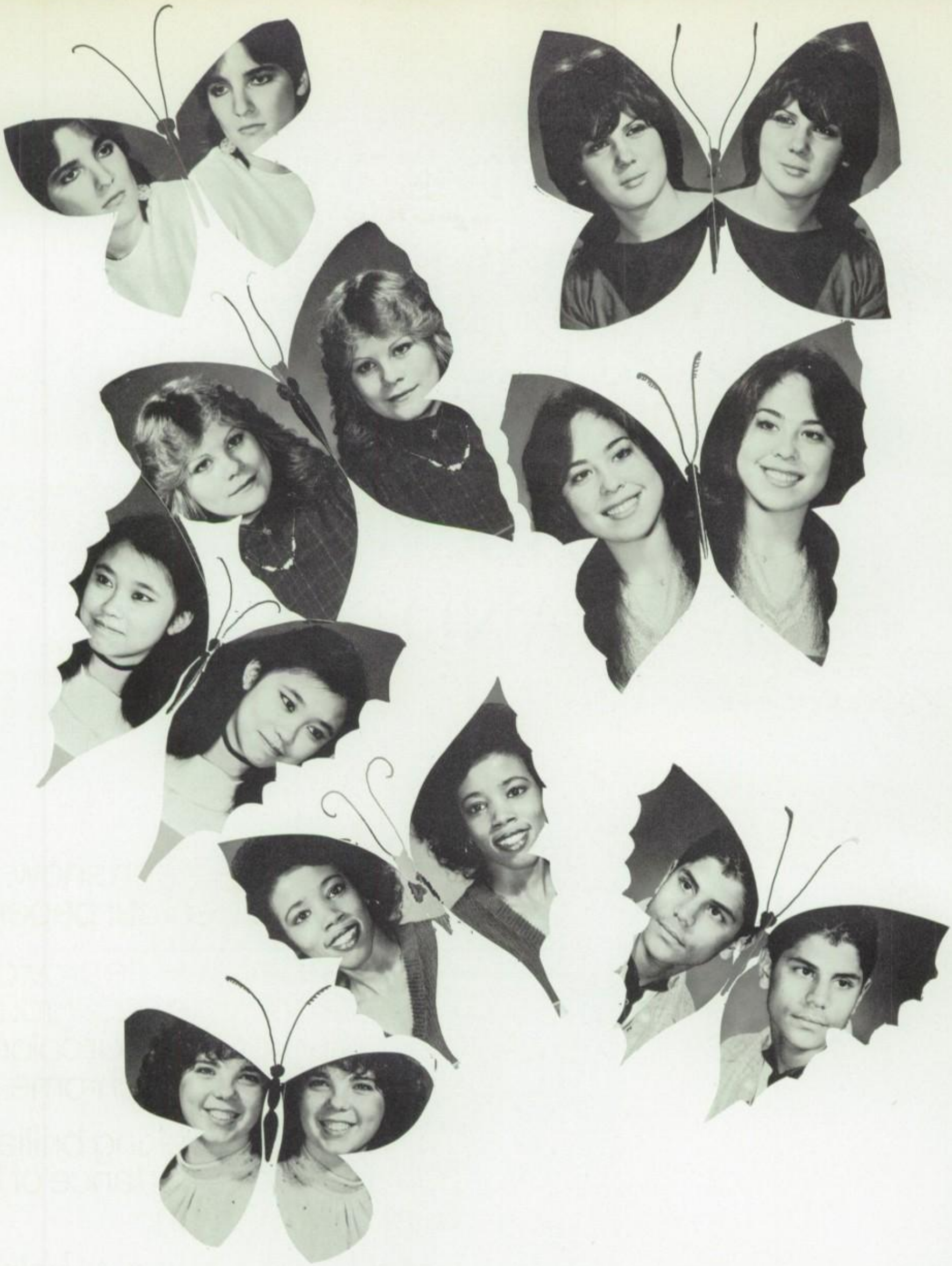

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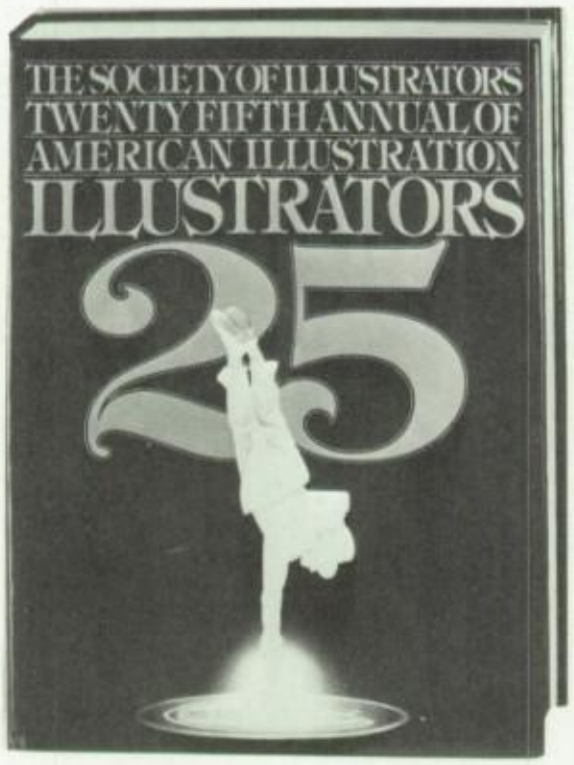

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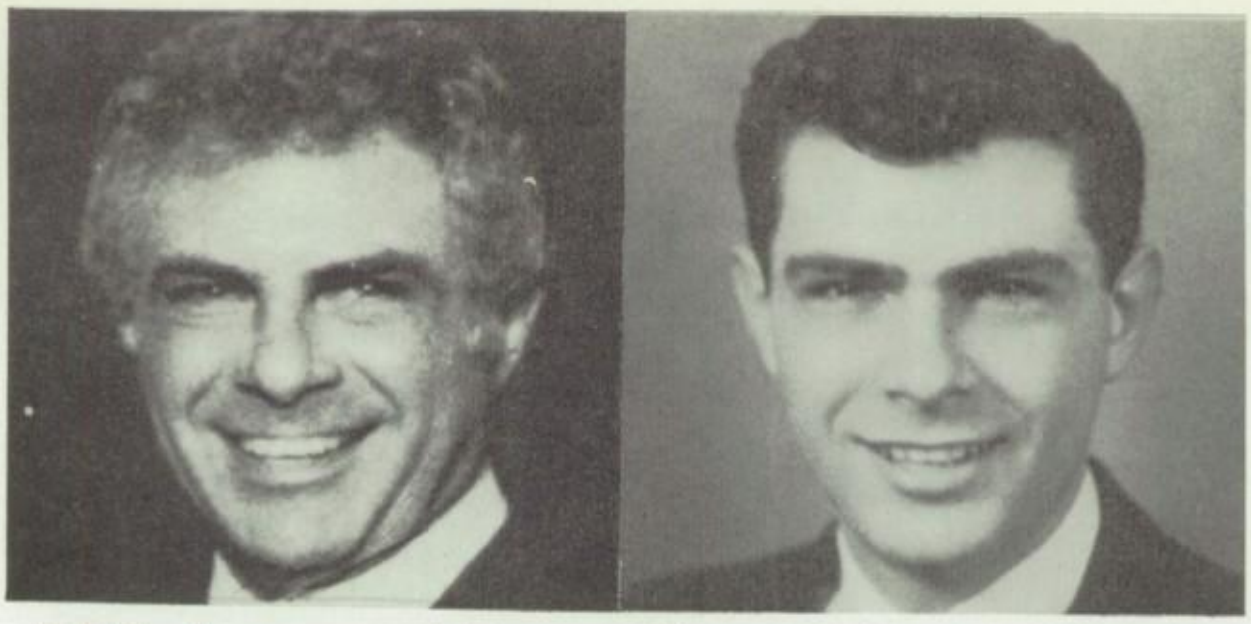
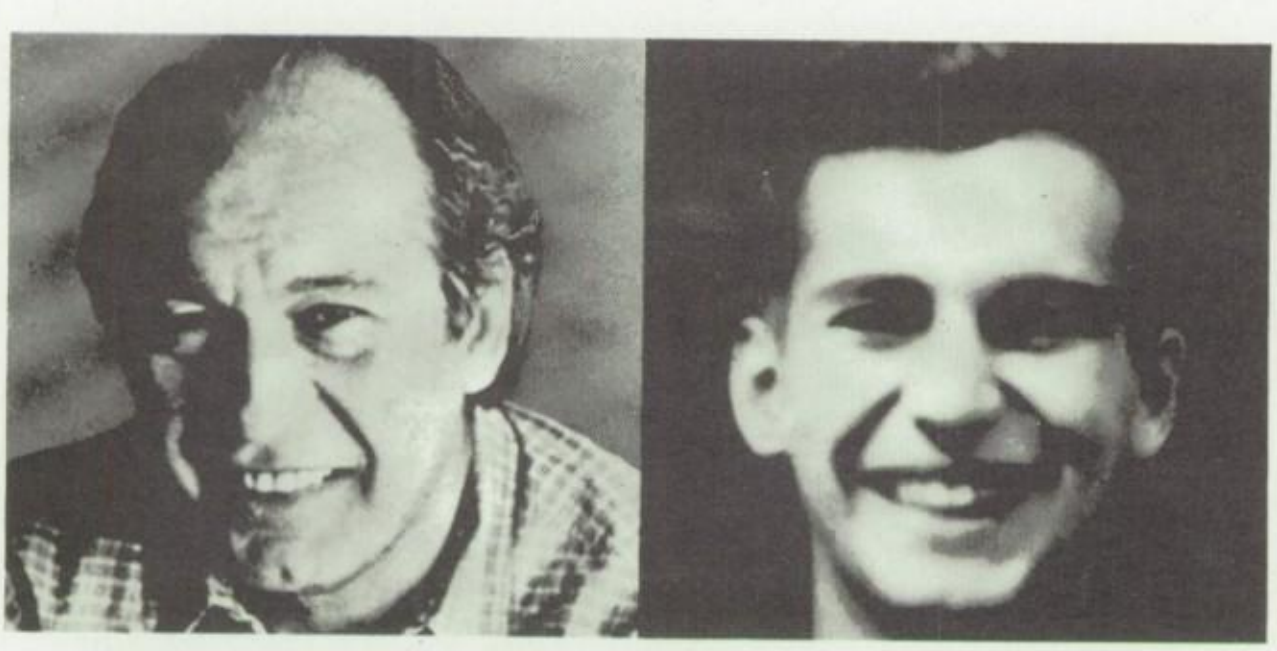


We knew Len Sirowitz when

...when he rode the subway every day from the Bronx to study Advertising Design at Pratt.

Len Sirowitz went on from Pratt to become one of the foremost advertising art directors in the country, and was named "The Number One Art Director in America" twice in national polls. He is co-chairman of Rosenfeld, Sirowitz & Lawson, one of the fastest-growing advertising agencies in America with an impressive list of blue-chip clients.

Len Sirowitz has come a long way since Pratt. And on the way he brought a lot of Pratt with him.



We knew George Lois when

...when he was just a kid off the streets of New York, studying Advertising Design at Pratt, and starring on the varsity basketball team.

When George Lois grew up he became one of the most outstanding advertising art directors in America. He has been named Art Director of the Year, president of the Art Directors Club of New York and to the Art Directors Hall of Fame. He is presently Chairman of the Board of Lois Pitts Gershon, the thriving advertising agency he started in 1978.

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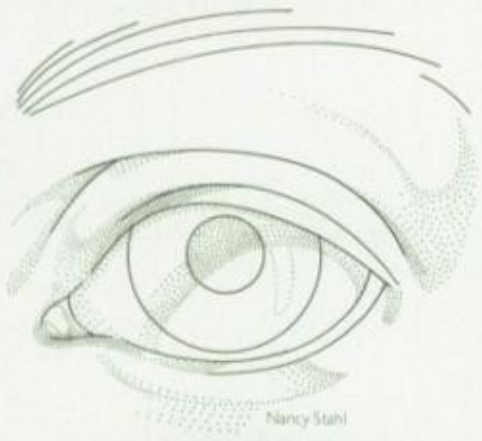
Nancy Stahl

Pen & ink
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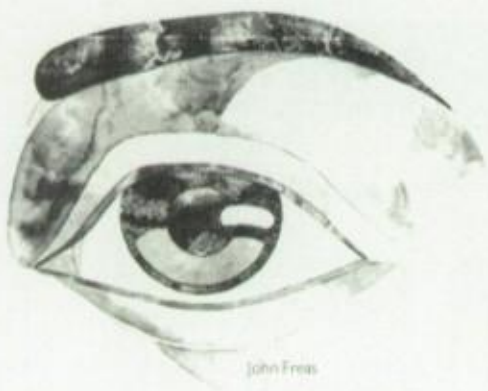
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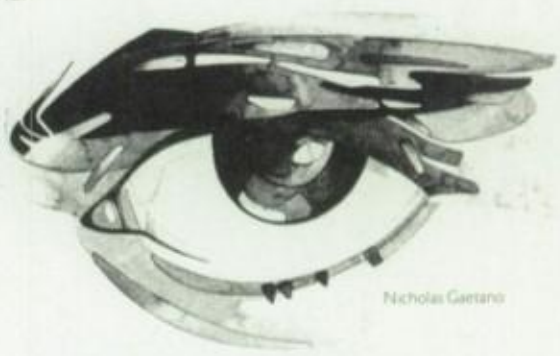
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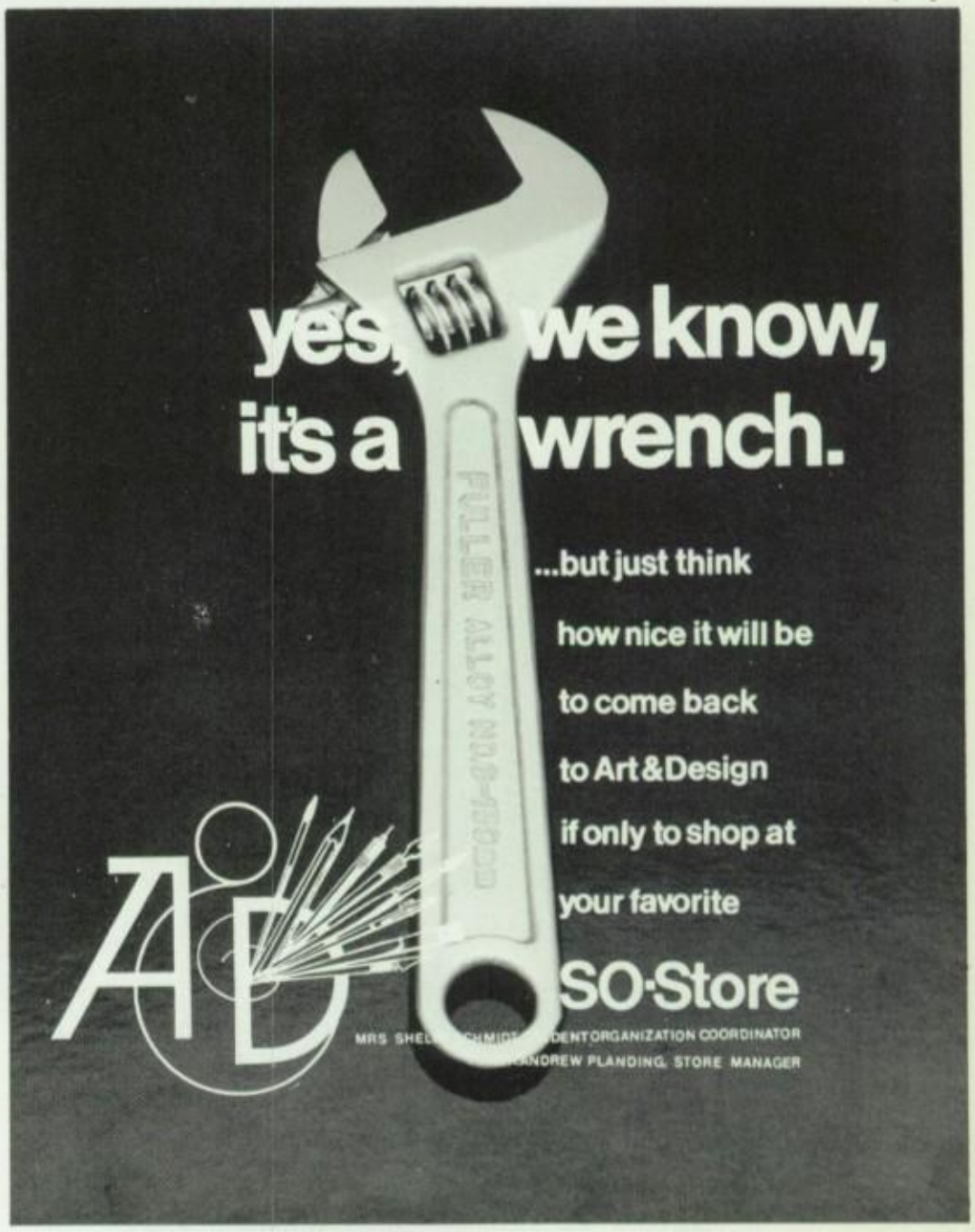

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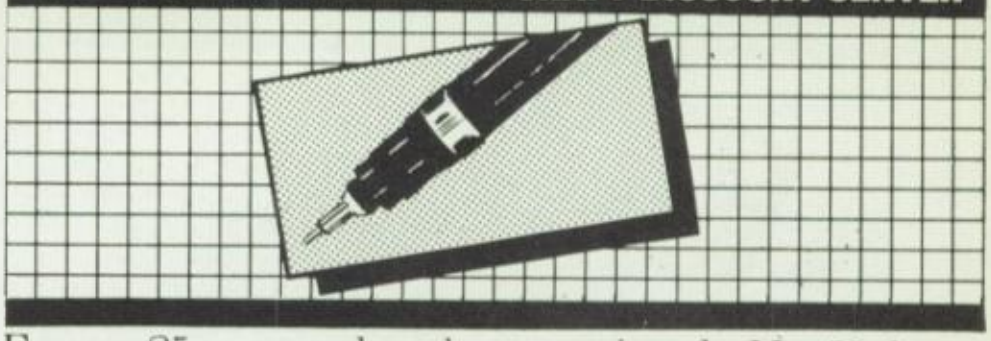

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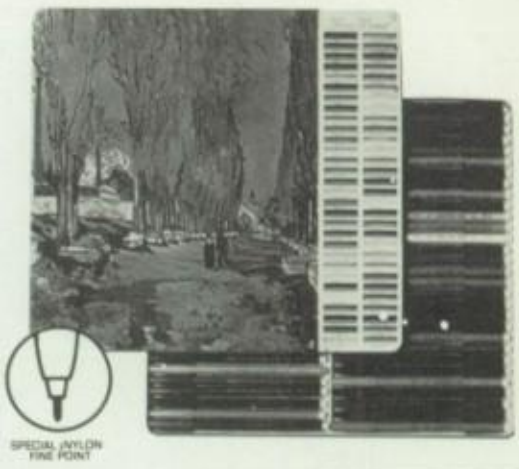

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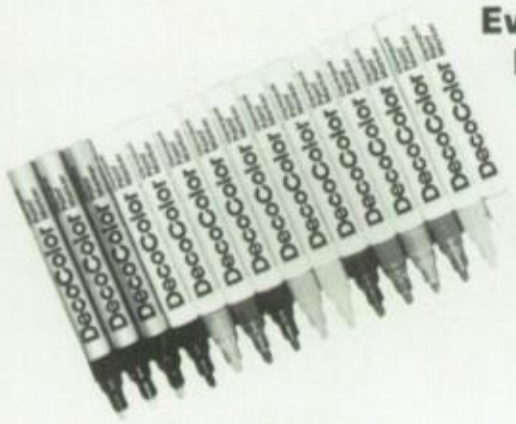

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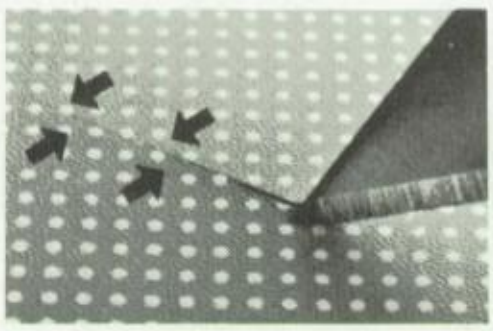

Actual photo magnified 22x of mat knife at work on cutting mat. See how blade groove is healed up.

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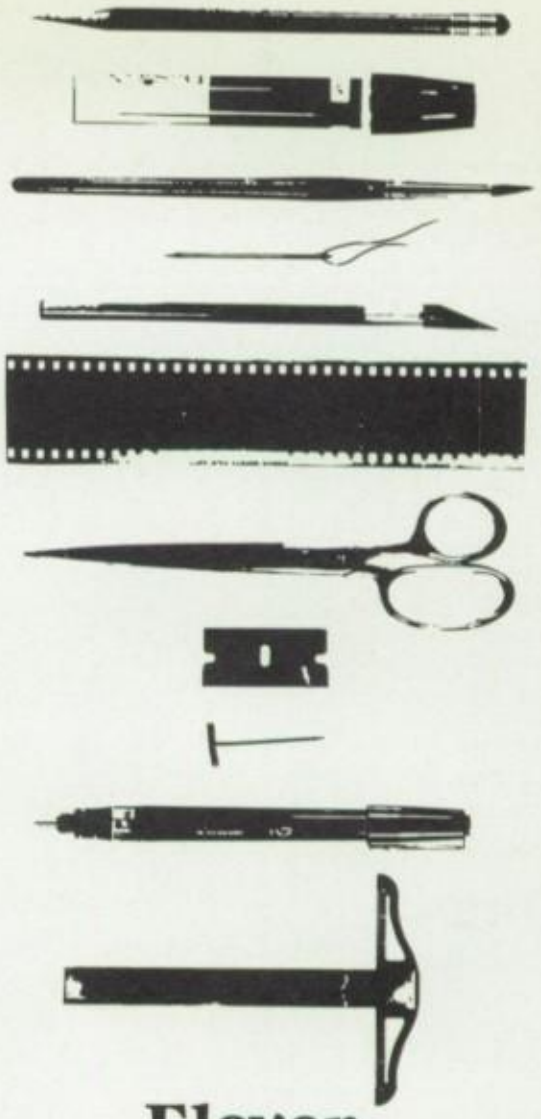

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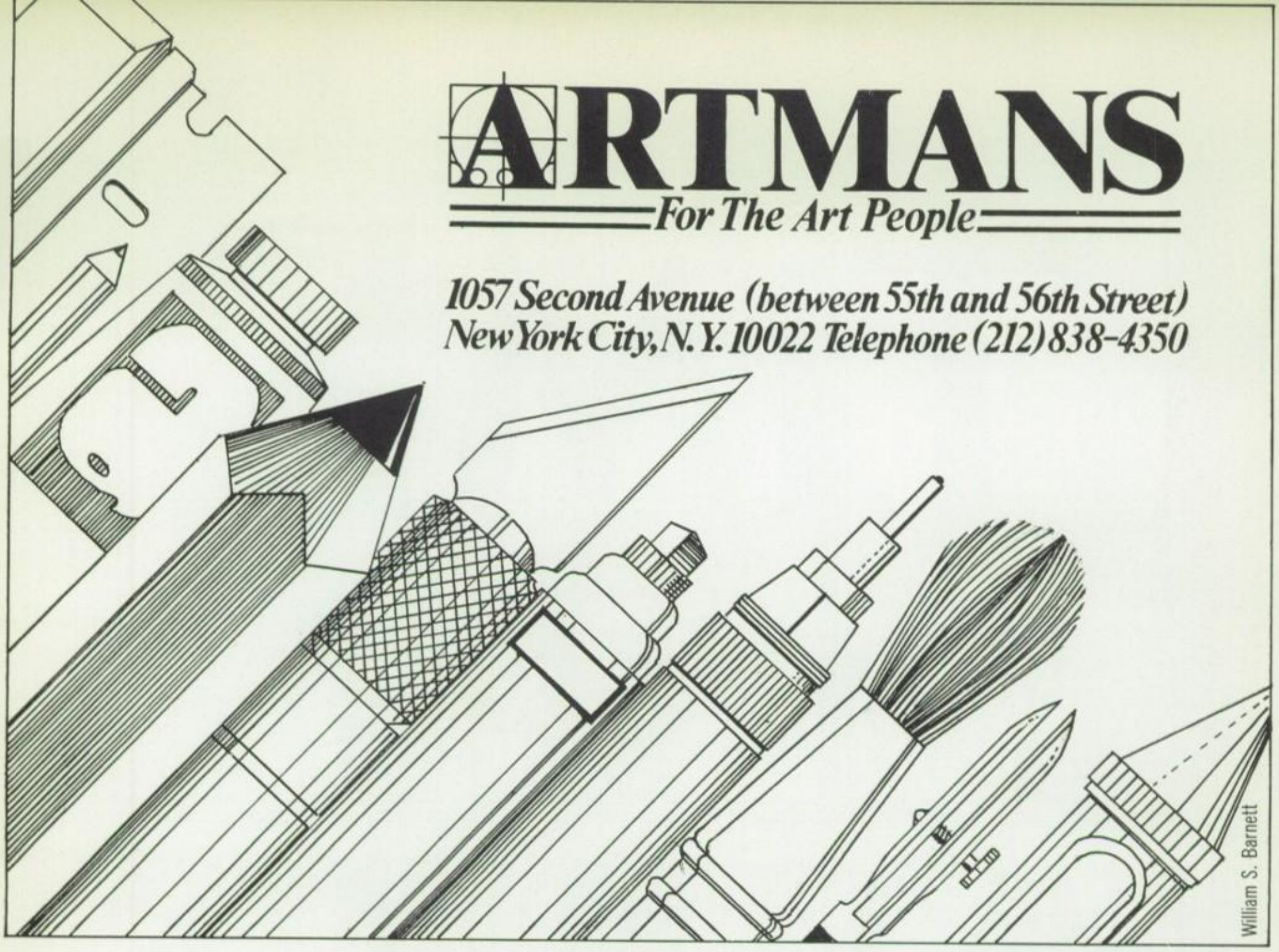

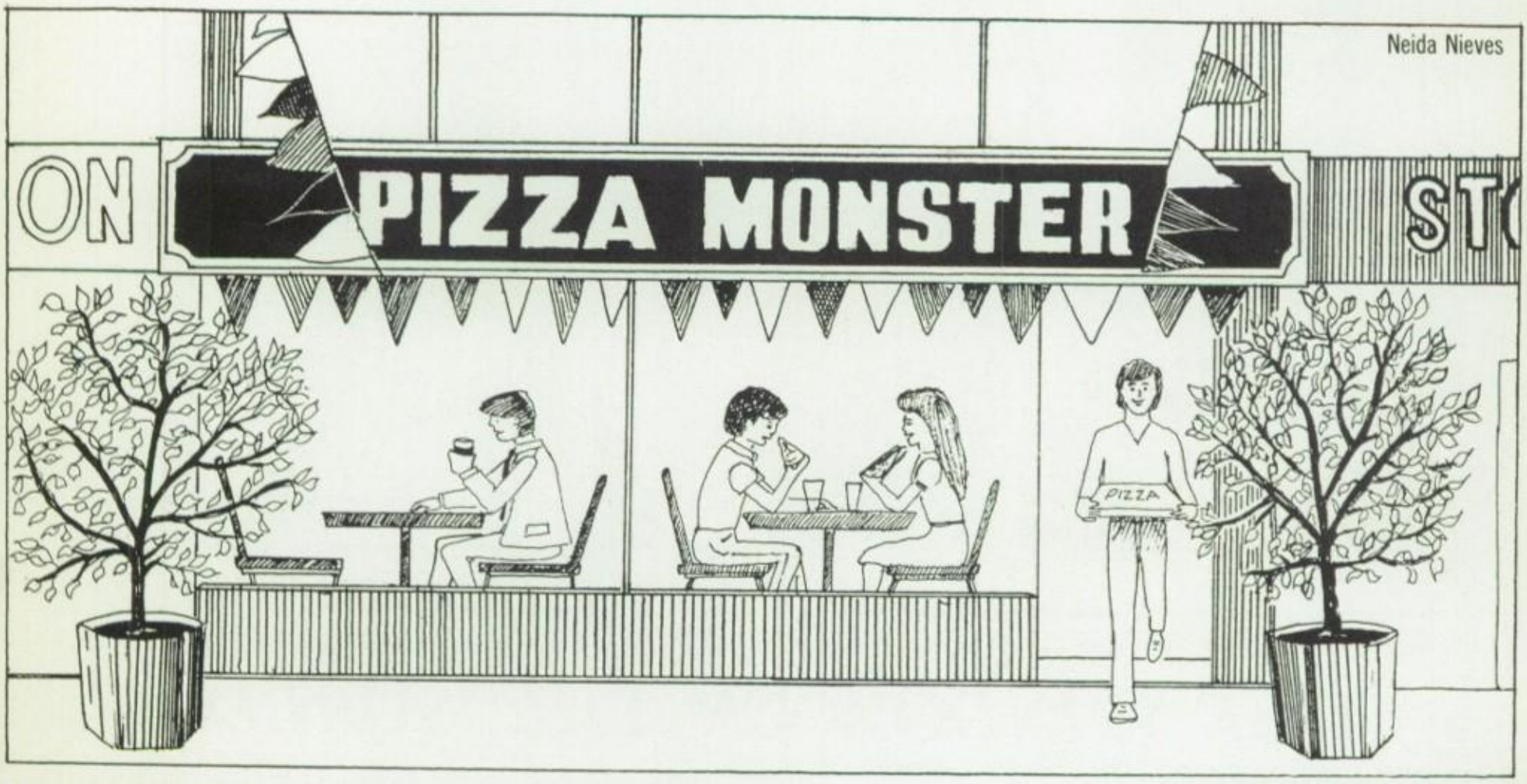

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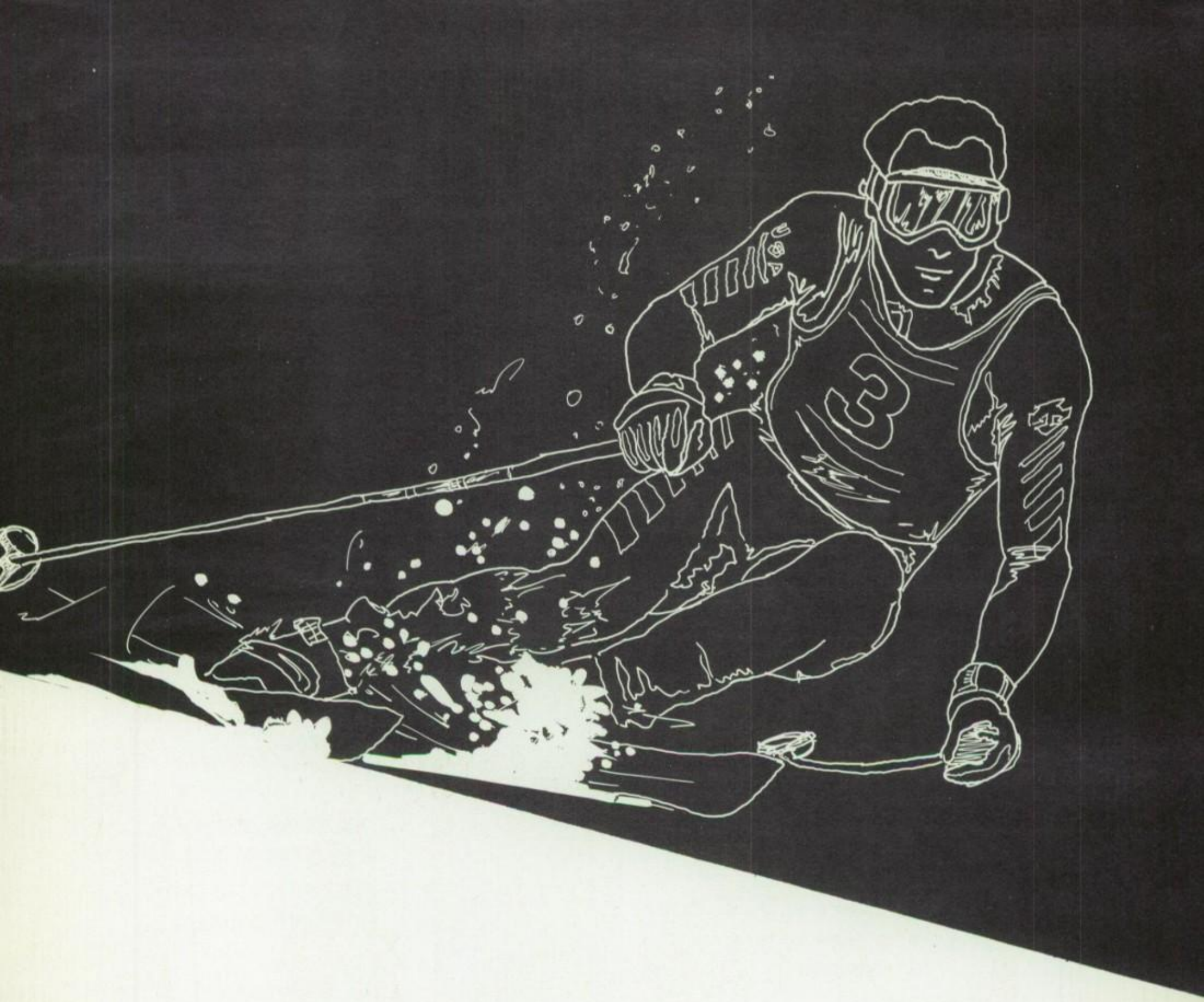

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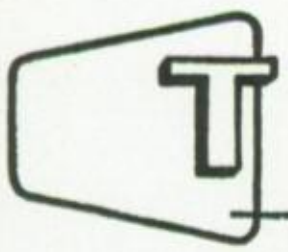

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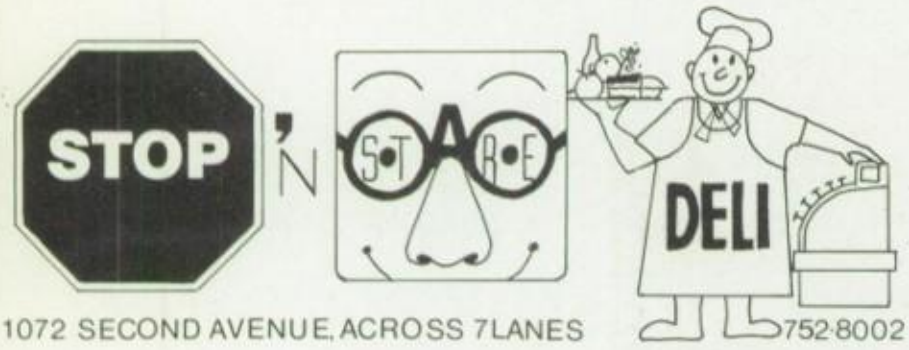

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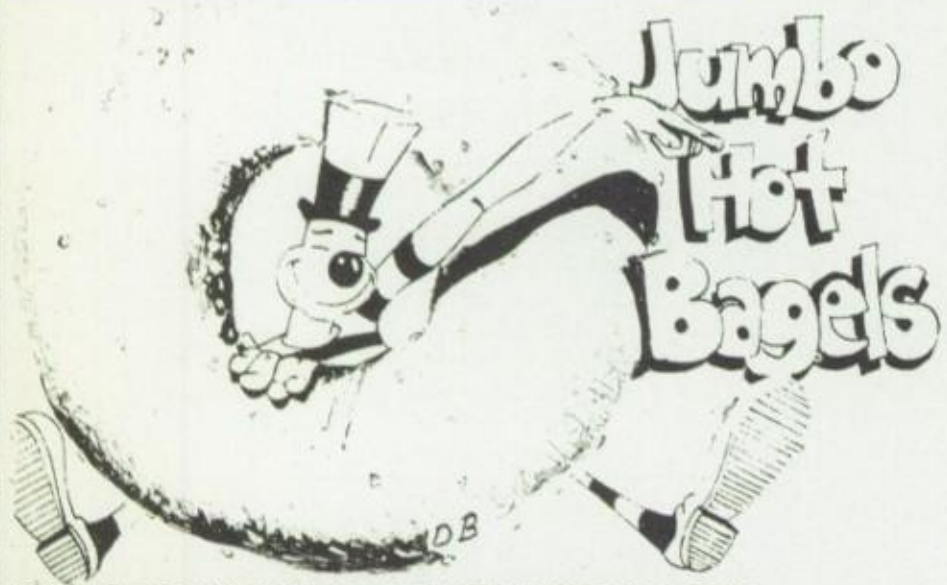

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